

#### EDITOR

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A.M., LITT.D., LL.D.

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# THE CATHOLIC EDUCATOR

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## Fable With a Moral

One of Aesop's most significant fables relates that a lion, king of beasts, once caused the word to get around the animal kingdom that he was dying. All of his subjects were invited to come to his cave to hear his last will and testament.

Gullible goats, stupid sheep and other unsuspecting victims entered, but the wily fox remained outside. The lion, making a remarkably fast recovery, appeared at the mouth of his cave, beckoned to the fox, and asked: "Why do you not come in?"

"Because," replied the fox, "I do not wish to crowd you. I noticed the tracks of your other subjects going into your cave. Until they come out and make more room for me, I shall remain here in the open air."

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## Contributors to This Issue

**Sister M. Mileta Ludwig, F.S.C.P.**

Sister Mileta was graduated from Gonzaga University, Spokane, Wash. (A.B.) and has an M.A. from Catholic University of America. She is now principal and teacher of English, having specialized in English and languages. She has taught in high schools and colleges in Montana, Wisconsin, and Iowa. Sister is the author of *A Chapter of Franciscan History*, a documented first centennial history of the Sisters of St. Francis of Perpetual Adoration, La-Crosse, Wis.; and of *The Escatology of the Metaphysical Poets*, a critical study and analysis of their religious poetry. She has been school publications adviser and dramatic coach and has sponsored school radio program series and creative writing clubs.

**Brother Henry Ringkamp, S.M.**

Brother Henry will be recalled for his previous articles treating other aspects of good public relations of the school.

**Leo J. Hertz**

Mr. Hertz has been with the department of English at Quincy College since 1948, having been appointed instructor in 1951. He was graduated from Quincy College and has pursued further studies at Catholic University of America and Iowa State University. The father of six children, Mr. Hertz has contributed to the *Homiletic and Pastoral Review*, *The Grail*, and *College English*.

**Mother Mary Celsus**

Mother Mary Celsus has been teaching for twenty years and has been principal for three. She has a B.S. in Education from Fordham University where she is a candidate for a master's degree in education. She is a member of the Catholic Library Association.

**Mr. Anton J. Slechticky, M.A.**

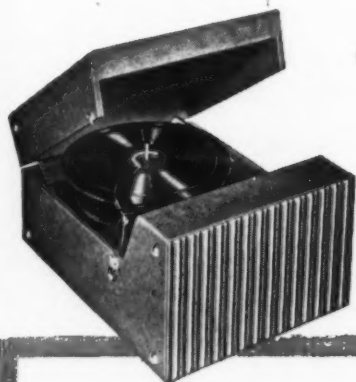
Mr. Slechticky is assistant professor of education at Loras College. He taught rural and grade school in Nebraska and Illinois for ten years, and for ten years he taught high school, prior to the seven years in his present position. He saw three years of service in World War II. He has an M.A. from the University of Illinois.

**Rt. Rev. Msgr. Carl J. Ryan, Ph.D.**

Monsignor Ryan will be recalled for past articles on teaching of Church history. He holds a doctor's degree from Catholic University of America.

(Continued on page 228)

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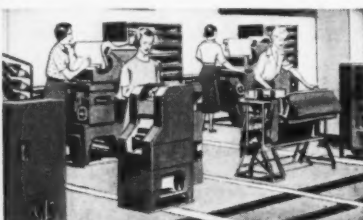
# How this skilled backstage crew helps the railroads give a smooth performance



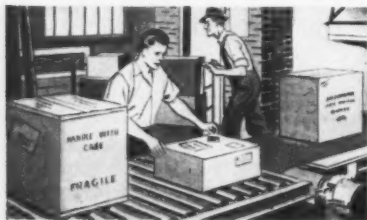
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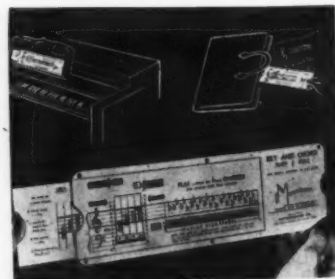
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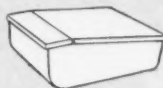
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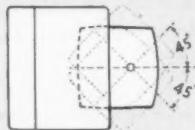
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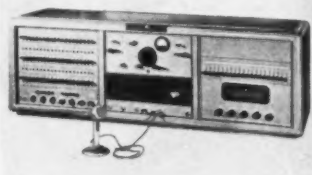
SS and E2

#### School Sound Distribution

A new series of sound distribution systems for schools and other institutions is announced by Webster Electric Co., Racine, Wisconsin.

Known as the SS-500 Series School Console, these units provide for distribution of live or recorded programs throughout a building, to any selected room or rooms up to 100 according to the choice of one among 32 different models.

Included in the console is an AM-FM radio tuner, a three-speed record player able to take 16" transcription discs, and two-way intercommunication channel that provides for protecting individual rooms from unauthorized monitoring.



The all-metal cabinet illustrated is finished in furniture gray baked enamel. Its size is 56½" long, 18¾" high, and 16¾" deep. Matching desk is available.

More information may be had, including how provision is made for future expansion, from Sound Sales Division, Webster Electric Co., 1900 Clark St., Racine, Wis.

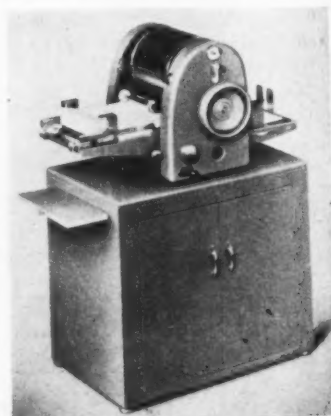
SS and E3

#### New Low-Cost Mimeograph

The A. B. Dick Company of Chicago, has introduced a new low-cost mimeograph. Called Model 437, it has full ream feed and an enclosed cylinder. Hairline registration is possible with it, the claim is.

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The use of new mimeograph inks which dry on contact with the paper is now permitted by the enclosed cylinder.



Operating controls are clearly identified and marked with metal decals. Thus instruction books—so easily mislaid—are dispensed with. **SS and E4**

### School Workshop Planning

Principals and shop teachers will be interested in an inexpensive booklet of 42 pages devoted to the planning of school workshops. It has just been published by the Delta Power Tool Division of Rockwell Mfg. Company.

Twenty-five different plans, including international-contest-winning plans chosen by five American leaders in the school field, cover the elementary school, junior and senior high, vocational institutes, and the farm shop.

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**SS and E5**

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**SS and E6**

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(Continued on page 227)



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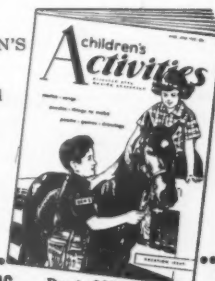
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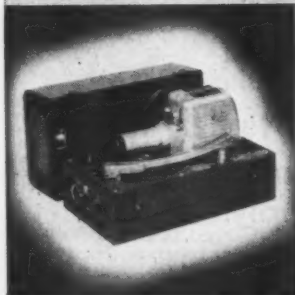


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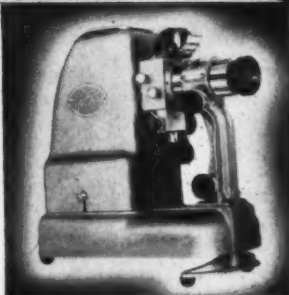
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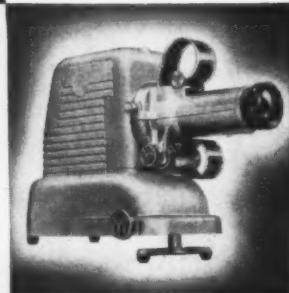


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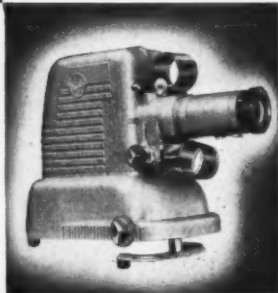
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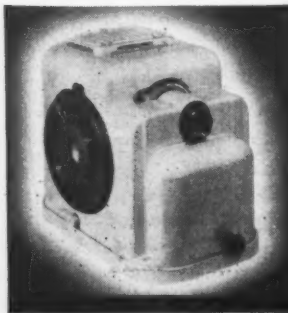
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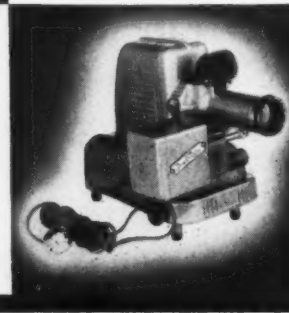
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# EDITORIAL

MONSIGNOR PAUL E. CAMPBELL, EDITOR

## DESEGREGATION IN SCHOOLS

THE DAILY PAPERS ARE FILLED WITH INSTANCES OF a practical refusal to accept the action of the Supreme Court of the United States in the matter of segregation in the nation's schools. If correctly reported, some of the remonstrations against the abandonment of segregation have approached the point of violence. It is refreshing to find that Catholic schools, even in those parts of our country that are given to race discrimination almost as a principle, show no disinclination to accept the mandate. By admitting five Negro children, St. Ann's Parochial School in Rock Hill, South Carolina, became the first known integrated school in South Carolina. Spring Hill College in Alabama has become the first Alabama school for laymen to break the solid color front. Holy Trinity Seminary in Alabama has admitted Negro candidates for the priesthood for a decade. Spring Hill has admitted Negro students to night classes for the past few years. Father Smith, S. J., president of Spring Hill College, when asked how many colored students were in the day school, said simply "we have never asked them whether they were White or Negro." The pastor of St. Ann's in Rock Hill, made this clear statement: "It has always been the policy of the Catholic Church to make an effort to supply a Catholic education for her children." In spite of the clarity of the principle regarding the matter of segregation in schools, ten white youngsters in Rock Hill were withdrawn by their parents. Inveterate prejudice may account for such an action, but it is certainly not in accord with principle and it is now contrary to the law of the land. Even the lawmakers, however, warned us that desegregation would be a slow growth.

### THE NCEA CONVENTION IN THE AUGUST 1954 BULLETIN

THE FULL TEXT OF THE PROCEEDINGS AND ADDRESSES of the 51st annual meeting of the National Catholic Educational Association held in Chicago, Illinois, April 19-22, 1954, is contained in the August 1954 *Bulletin* of the Association. Miss Mary M. Ryan, editor of the *Bulletin*, has done excellent work in preparing this mass of papers for publication. The present issue of the *Bulletin* is a volume of 665 pages, within index. Catholic libraries throughout our land will be happy to have a copy of this volume.

The Most Reverend Edward F. Hoban, president-

general of the Association, gave the presidential address at the semi-centennial convocation, and delivered the sermon at Pontifical Mass opening the convention. "True education," declared the speaker, "must ultimately lead to the knowledge of God as sole Creator, not only through sacred sciences, but through every branch in the curriculum. The study of creation inevitably leads to a knowledge of the Creator. This knowledge is the extreme limit to which human reason can attain, but it is not the last frontier of truth. . . . The goal of Catholic education is knowledge crowned by living faith. Because of its distinctly supernatural character and spiritual aim, Catholic education is an indispensable support of the sanctifying mission of the Church. Since its ultimate goal is the sanctification and salvation of souls, any plan for the development of educational work must be emphatically directed towards, and effectively subordinated to this goal."

The Most Reverend Fulton J. Sheen, in his address at the opening, told his audience that education cannot create a culture. "It must grow out of one. Education is related to culture as a rose is related to the soil. The philosophical principle behind all communism is that they can re-educate youth so that they will be de-consciented, and in the language of Nietzsche make evil their good, and good their evil. For us, education must grow out of the soil and the ground of morality, religion, and faith . . . When youth grows up with a philosophy of life or culture, it obeys, and regards itself as living in a time of preparation, and that of and by itself it has no more validity than green wheat which is uprooted from the field. . . . Youth must learn to listen before it speaks, as the wheat must absorb before it can produce the grain."

Papers in all the departments will prove of interest to every reader with a stake in education. The seminary department is not unaware of the current need of the ecclesiastical student for a knowledge of high school teaching and administration, and presented a paper on this precise subject. Another paper, of interest to teachers of even very young children, took up the matter of psychological tests in the screening of candidates in the minor seminary. The vocation section gave particular attention to vocational literature, publicity, and public relations, and a superintendent of schools spoke on lay organizations and their help in vocations.

In the college and university department we found a discussion of the role of Catholic higher education in

the preparation for teachers of Catholic schools to be very enlightening, and we commend to every one interested in the academic field the paper on the college in preparation for the graduate school. The Society of Catholic College Teachers of Sacred Doctrine presented a study of the origin, development, and purpose of this society. A section on teacher education gave a symposium of four articles on the liberal education of the Christian teacher. Coeducation and the education of women received thorough treatment in a series of discussions on this subject. A special session addressed itself to education's need for philosophy, and the principles in Christian learning. "Man radically wants to be man," said Father Leo R. Ward, C.S.C., "and he wants fully to be man. So of his intellect. This wants to be, in its kind of being. It wants to know, and to know, even in any degree, is an installment on the fullness of intellect's being. That is its demand and direction; namely, to know and thus ever more and more fully to be. Knowing is not all being, but it is the intellect's being and its proper good. . . . Man naturally wants to know. Aristotle says this; but every child concretely says it twenty times a day. To block nature, to stultify and nullify nature, is evil."

The secondary school department began their proceedings with a paper on the commemoration of the centenary of the proclamation of the dogma of the Immaculate Conception in the Marian Year. The discourse of Pope Pius XII to the youth of the world received reverent consideration. Our high schools can aid the Church in the fulfillment of her essential mission, declared Father John A. O' Brien, "by bringing Christ and His truths to our students, by instructing them in the great dogmatic truths of our holy faith and showing them how to translate its sublime moral and ethical teachings into their daily lives. All the work of our schools must seek, directly or indirectly, to assist our students in the attainment of their eternal destiny." The secondary department broke up into a number of sectional meetings to give special treatment to the needs of our schools in the teaching of religion, to consider the carry-over of our religious teaching, to discuss the need for curricular adjustment for the bright and for the slow pupil, the need for specific high school testing programs, and in general the needs of administrators, teachers, and pupils. Under this last head three speakers addressed themselves to the need of developing in the student an awareness of his role in the Mystical Body of Christ.

The school superintendents' department presented a symposium on the mutual expectations of religious communities of teachers and diocesan superintendents. A separate paper took up the improving of cooperation between diocesan superintendents and business and civic groups. Dr. George H. Reavis, educational counselor, outlined an educational platform.

The elementary school department devoted a series

of five papers to particular problems of the elementary school; two of these papers gave an evaluation of the primary unit and two others spoke of the functional teaching of religion and the correlation of science with religion. Sectional groups presented interesting and practical papers on guidance and character development, on the home-school report card and parent-teacher conferences, and on the philosophy of the Catholic kindergarten. An experienced teacher in the kindergarten field spoke on the secular teacher in the Catholic kindergarten. Two superintendents and a secular teacher discussed the recruiting and the preparing of lay teachers. Two papers were read on the important topic on the cooperation of principals and pastors.

It is our hope that this summary digest of the subjects handled in the many sessions of the 1954 Convention will attract the members and others interested in education to read the full text as given in the *Bulletin*.

## GUIDING THE READING OF THE CHILD

IT IS THE DUTY OF PARENTS TO EXERCISE SUPERVISION over the reading matter that comes into the home. They may not, without sin, scandalize their children by bringing into the home material that is unfit for reading by either adults or children. In this modern day, when children spend time viewing TV programs than they spend in school, can they find time to read a book? Recently a father told the writer that he had bought excellent editions of certain children's classics for his boys, but they would not read them. They spent all their spare time on television. Teachers everywhere complain of the inability or the unwillingness of their pupils to concentrate. The devotee of television fails to develop that habit of mental effort.

Any program that aims constructively to encourage good reading on the part of children, must begin in the home. An author of books for boys who has given much thought to this matter advises parents to read their children's books or, better still, to get "your boy or girl to read them aloud to you." This is time consuming, but certainly parents are responsible for the quality of their children's reading. It does not require the complete reading of a book to determine whether it lays stress on villainy, deception, or treachery. This can usually be determined by scanning a few scattered passages in the book.

The Catholic parent will be especially alert to any offence against faith or morals in the books his children are allowed to read. The whole purpose of Christian education is to instill into the mind of the child an ideal of the virtues of the Gospel. His parents, who are his first teachers, will guard him against any reading matter that threatens the purity of his faith or the purity of his morals. How many of our comic books today can pass this simple test: "Are all the incidents wholesome, probable, and true to life?"

The book that shows young people contemptuous

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BY SISTER M. MILETA, F.S.C.P.

St. Joseph High School, Bellevue, Iowa

# So You Want TO BE A NUN!

**"SO YOU WANT TO BE A NUN!"** This or something similar is what her many friends often say to a young girl when they first learn she has decided to enter the religious state, or, as we commonly express it, go to the convent. The inflections used may reveal, on the part of the speaker, any one of a dozen emotional reactions, ranging from incredulity or reproach to sincere admiration or wistful longing. Then there usually follow numerous questions which the aspirant to the sisterhood may or may not be able to answer at the moment. Let us therefore see what is really meant by being a nun—or a Sister.

In the popular sense, the terms nun and Sister are used interchangeably without any difference in meaning, although in the language of the Church, they are not quite the same. Perhaps a better designation would be *Religious*. So our first question may well be: What is meant by the religious life for women, or by the sisterhood?

## Sisterhood Defined

Essentially, the sisterhood may be defined as a state of life in which a group of persons, dwelling together in a religious house or convent under the authority of a religious superior, strive to acquire perfection by means of the three vows of poverty, chastity, and obedience. The establishment of a religious house or convent requires, moreover, either episcopal or papal approbation. In these respects all religious sisterhoods are the same; and the terms Sisters, nuns, or religious women, all mean that the persons so designated devote their lives exclusively to the service of religion.

## Active, Contemplative, or Both

In many other ways, however, the several religious congregations or sisterhoods are distinguished from one another. In most communities, the members take simple vows; in a few the vows are solemn. Some convents are strictly cloistered or enclosed; others are not. Some Sisters lead a contemplative life, devoting most of their time to prayer and work within the convent itself; other Sisters are said to belong to an active congregation in which the members devote themselves to the external works of mercy. In still other communities, the members exercise the duties of both the active and the contemplative life in fairly even proportions. But whether her community be classified as active or contemplative or both, prayer is an essential duty of every sister.

## Varied Communities

Other accidental differences in the various sisterhoods include the details of religious discipline, dress, and community customs. There are old orders and congregations, as for example, the Benedictines, the Augustinians, the Dominicans, the Franciscans, and the Sisters of Charity; and there are more recently founded congregations, devoted almost exclusively to social work, such as the Medical Mission Sisters, the Maryknoll Sisters, the Missionary Catechists, and the Missionary Servants of the Most Blessed Trinity. Through a perusal of the *Catholic Directory* the reader will be enabled to add many more to both lists.

So much for the question: What is meant by the sisterhood or the religious life? Let us next consider the matter of a religious vocation. What is a vocation to the sisterhood?

## Religious Vocation

A religious vocation is an invitation from God to the soul to leave the passing interests of earth in order to serve Him in the religious state. It is Christ's appeal to His disciples, "Come, follow me!" addressed to the individual girl, here and now, in one of the countless ways God has of manifesting Himself to those who are willing to hear His voice. It may be an external circumstance, the word of a friend, a sermon, a great joy or sorrow, a story; or it may be an inner prompting of grace, an inspiration received in prayer, that first awakens in the depths of a girl's soul the desire that finds expression in the words, "I want to be a Sister."

The call may come to her in childhood, or in early youth when all the world seems fair, or when she has reached maturity. No age or social group, no intellectual milieu has a priority in the matter of religious vocations. Christ's call, "Come, follow me!" may be heard by almost anyone, at any time, and anywhere, for every woman who possesses the requisite mental, moral, and physical qualities to enable her to fulfill the duties of the religious state may become a Sister, provided she is not prevented from doing so by any impediments or prior obligations. One must not, however, confuse mere obstacles or difficulties with real impediments or obligations.

## Motives of Answering Call

Just as the call to the religious life may assert itself in untold ways and be heard by girls and women in



varying circumstances, so too, different immediate motives may influence some to answer the invitation while others refuse it. Some, mindful of Christ's words to the rich young man, "If thou wilt be perfect," are attracted by the spiritual security and the opportunities of personal sanctification that the life in the convent offers them. Others, reflecting on the Master's command, "Go ye also into my vineyard," see in the religious state the best opportunity of cooperating with God in "the divinest of all divine works," the salvation of souls. Still others look upon a sisterhood devoted to the spiritual or corporal works of mercy as the means they are seeking to serve Christ Himself in the poor, the ignorant, and the suffering.

But underlying all these motives is the noblest of all motives for entering the religious life, the one which actuates most of those who become Sisters, namely, the personal love of Christ. The love of Christ is stronger than all earthly loves and ties, and it is this divine love that moves a Religious to prefer Christ above all else. In the final analysis, a young woman enters the convent because she not only hears Christ's invitation, "Come, follow me!" but also freely accepts it.

#### **Preliminaries Precede First Step**

A girl does not find herself in the convent simply by wishing herself there, nor is her vocation brought to its flowering by the mere fact of her entrance into a religious house. Many preliminaries precede the first step; much time and effort are required for the second; and both may be accompanied by difficulties which are usually not insurmountable, but which rather tend to strengthen a true vocation. An aspirant to the religious life should first of all analyze her motives and aptitudes and prudently seek counsel from persons qualified to give it. The first of these is her confessor. A second logical choice is a Sister who knows her well. The Sister will, no doubt, advise the girl to talk over the matter with her confessor seriously and in detail. The aspirant need not fear that undue pressure will be brought to bear on her from these persons. Since they do not want to discourage a real vocation nor encourage a false one, a girl may be sure of their disinterestedness in her regard.

A good daughter will also, as a rule, discuss her vocation with her parents. Many Catholic parents realize that God can confer no higher honor upon them than to choose one of their children for His own special service. They, therefore, gladly give their consent and even make great sacrifices to help their daughter reach her goal. Sometimes, however, the misplaced affection or ambition of parents is a real obstacle, but even this usually yields if the daughter is firm in her resolve and respectfully points out to her parents that she is convinced that, for her, the greatest happiness in life is to be found in the religious state.

#### **Determination Dissolves Difficulties**

Other difficulties arising from friends, environment, personal fear, and the like, usually disappear at the first

show of determination on the part of the aspirant. It may be mentioned here that inability to provide a dowry need rarely, if ever, keep a girl from following a religious vocation. If a young woman has the other qualifications that will make her a good Religious, superiors of most communities will find a way of supplying for this one material deficiency, and no one but they and the aspirant need ever know about it.

For some girls the specific order or community they wish to enter offers no problem. For others it is a vexing question. Here again, an aspirant can and should seek advice from priests and Religious who will be most happy to help her find the congregation to which she seems best adapted. Most sisterhoods today have literature available, on request, to explain the work and the salient features of the life of their institute. This may provide the answer for some girls. If there are convents in the vicinity that the aspirant can visit, she should by all means do so. A talk with the mother superior or the mistress of postulants cannot but prove helpful. These women are well qualified to answer the questions that may be troubling the prospective postulant who need not fear that unwarranted influence will be used to induce her to enter any particular community.

#### **Formal Application**

Once the question of the congregation to be entered is settled, the aspirant formally applies for admission, as a rule, by writing to the mother general. From that point on, she will be given explicit direction concerning the procedures to be followed for her entry into the community. Within the convent, the girl finds herself one of a group of young women aspiring like herself to the sublime dignity of becoming the spouse of Christ. If she is sincere, she will resolutely surmount the pangs of homesickness and cooperate wholeheartedly with the course of training prescribed by the constitutions of the community and by Canon Law for Religious. With minor variations, this is the same in most congregations.

First of all is the period of postulancy lasting at least six months, which may or may not be preceded by a preliminary period called the juniorate or the aspirancy. The postulant who shows a true vocation, who wishes to be invested with the habit, and who is not prevented by any impediment or other hindrance, is admitted to the novitiate. For two years the novice receives intensive instruction and training in all the phases of the religious life. If she completes her novitiate satisfactorily and she voluntarily requests it, the novice is admitted to the profession of temporary vows. The time of this third probationary period varies somewhat, the usual duration being from three to six years.

#### **Training Coordinated**

Throughout all these years, a program of training for the specific work of the community is coordinated with the spiritual training of the young religious. Throughout all these years, too, she may, if she finds that she does not have a vocation, withdraw from the

*(Continued on page 202)*



BY BROTHER HENRY RINGKAMP, S.M.

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# I SPEAK FOR THE SCHOOL

**G**OOD PUBLIC RELATIONS FOR SCHOOLS are the efforts, both obvious and unnoticed, made by an institution to fulfill its philosophy and objectives. Publicity media is the term applied to these means, especially the obvious, which bring the school and its activities into the public's eye.

Most essential in the school's use of publicity media is the intermediary. It is through him that the school establishes good rapport with its publics. The most effective intermediary for the Catholic Church today is Bishop Fulton J. Sheen. In him we find the sum of all good public relations; he is the ideal intermediary. He is an expert; no one challenges him; he knows how to say what he has to say; he has a good press; he knows what means or publicity media best to employ in conveying his message; he exploits the TV medium, as he previously did the radio, to the nth degree. So also is it essential that the school have a good intermediary to handle its public relations, particularly in the use of the various publicity media available to the Catholic school.

## School Spokesman

The official spokesman for the Catholic high school is usually the principal; in some cases, however, it is the superintendent of schools. Statements of policy, of administration, curriculum, discipline should originate in the office of the principal. Due to his multitudinous responsibilities, the principal can effectively pass the mantle of responsibility for publicity to a press secretary or public relations representative. The faculty moderator of publications, or the vice-principal, are often found working in this capacity; student assistants can gain valuable press experience in secondary roles here. In small high schools, this burden falls to the lot of the principal. Seldom, on the high school level, is the representative not a member of the faculty, for obvious reasons, the most obvious one being the lack of personnel.

## Seeking Publicity

The main targets for school publicity, or publicity media targets, are the Catholic weekly and the local daily papers; the secondary ones are the Sunday magazine or feature section of the daily papers, along with radio and television. Basically important is it that you have a good institution to begin with, for the school's prod-

ucts, past and present, as well as the parents, speak volumes of publicity which are left unsaid by the passing words of print or the fleeting sound and message of radio and television. Rather than bombard the local daily papers with items of interest only to the school's special clientele, it is wiser to strike out once or twice a year with a "big pitch" in the Sunday supplement or feature section. Advance planning between the school's press secretary and the newspaper's school editor are essential here. When articles are submitted to the newspapers, radio or television stations for public consumption, the press secretary should consider the following points:

- (a) How does the school rate academically?
- (b) How do the students rate morally?
- (c) How does the school rate physically?

## Tips from a Copy-Editor

Martin Duggan, copy-editor of the *St. Louis Globe-Democrat*, in a recent interview with the author, gave some valuable tips for the press secretary when making contact with the newspapers, applicable too for radio and television contacts. He advised the press secretary to

1. Know the right person to approach, whether it be the city editor, sports, school, or special features editor.
2. Make the rounds of the newspapers, by letter if it is not possible to do so in person, though the latter method is by far more preferable.
3. Include his name, telephone number, school, when sending articles to the paper, as well as the same information about whom the article is written.
4. Not withhold news from the papers unless conscience interferes.

## The Newsletter

A medium of communication quickly becoming an integral part of home and school contact is the school's periodic newsletter. This letter should be informative as well as instructive. Information takes the form of school or student achievements, and a listing of calendar events, such as PTA or home and school meetings, speech, musical and athletic activities. Instruction might include pointed statements on pertinent school problems and policies: e. g., new courses, registration, comment on school regulations, such as proper attire, safe

driving, home-study, evaluation of television, change in admission policies.

Issuance of the newsletter simultaneously with the term report-card has been found satisfactory by some schools. Besides the parents, the alumni, the chancery office, pastors, other schools, both public and private, newspapers, radio and television stations, colleges which are patronized by the school's graduates, should be on the mailing list. Much good will, increased appreciation of the role of the Catholic high school in relation to these publics will thus be forthcoming.

Other school publications, such as the school newspaper, the annual, the school directory and the school handbook have their validity, each in its own right, sometimes restricted in appeal to special interests or dedicated to special purposes.

With regard to school publications, especially the school newspaper, some educators recommend the use of the duplicating machines as against having recourse to commercial printers, maintaining that it is excellent training for journalism students to prepare and to put the paper into print. Such procedure might bar the school from coveted honors offered by the various national press associations, but even these honors are sometimes of doubtful value. The point at issue is, "Does the preparation and publication of the school paper serve the needs of the students?"

#### **Seeking Advice from Editors and Commentators**

To inquire as to how to establish good liaison with various publicity media available to schools, opinions of editors of two daily papers, of one Catholic weekly editor, and one radio commentator were solicited, in the San Antonio area. This was the question directed to them, "How would you advise a person handling publicity for a high school to get the proper share of publicity?" Their answers follow:

1. The person charged with handling publicity might well avail himself of one of a number of booklets advising on publicity writing and placing. Numerous civic or professional and business organizations have drafted pamphlets which are easily understandable.

The person should make contact with the city editor. It's well to come to the office and make his acquaintance personally. He should also know the executive and managing editors, the school-news staff writer, the Sunday magazine editor. The personal contact will stand him in good stead when the feature or Sunday editors want to set up a picture at a school.

A good publicist with an idea for a story should call the city editor or some other person at the paper to discuss the idea before going into too much work or detail or picture planning. Advance notice is necessary; don't wait until the day of the school event or even the day before; photographers' schedules are often filled up a day ahead of time and only spot news assignments can be wedged in on any particular day (Frank Klein, city editor, San Antonio *Express*).

#### **Notify Editor in Writing**

2. If you expect coverage by a staff writer, on a worthwhile or a feature story, especially where pictures are included, notify the city editor a day in advance in writing. If you do not expect personal coverage by a reporter, type out the facts and mail them to the city editor, both an advance story and a follow-up. Be direct and forget style, for it will be rewritten anyway.

At school board meetings, don't ask the press to a meeting, and then tell them that something must be kept off the record; either offer all the facts or none. If the board takes important action and no newspaperman is present, call the city editor and offer him the story. Teachers are often afraid to talk to newsmen, wanting to clear everything with higher authorities; this feeling on the part of the teacher ruins interviews (John Ruckman, San Antonio *Light*, school news reporter).

#### **Get Editor's Viewpoint of the News**

3. The person handling publicity for a Catholic high school would do well to try to get the editor's viewpoint of the news. He is more interested in promoting the cause of Catholic education than in promoting High School A, although the activities of High School A figure in the overall picture. School publicity should be of such a nature that its inherent news value extends beyond the circle of the school to the general Catholic public.

#### **Catholic Objective to Promote Apostolic Mission**

News items should be written in standard journalistic style, with the who, what, when, where, and why answered in the first paragraph. Pictures should tell a story and be limited to three or four persons. They should sell an idea, not cater to the vanity of a dozen persons who would like to have their "picture in the paper." Pictures should ordinarily be 8 by 10 inches to permit the engraver to reduce the photo to the size wanted for the paper. Articles dealing with students and faculty achievements are good if they are of interest beyond the school or faculty circle. Activities of faculty members in civic events is news, as are the accomplishments of students in contests open to the public and private schools.

Women's organizations, in general, go to excess in wanting to print names of all members involved in a project, to avoid offending anyone; however, Catholic papers are not intended to cater to people's vanity like the society columns in secular papers. Our primary objective is to promote the work of the Catholic church in its apostolic mission of saving souls, and what is printed should lead, directly or indirectly, to that objective (Rev. Alex. C. Wangler, editor, *Alamo Register*).

#### **Prepare Items for Radio**

4. Remembering that the average announcer reads approximately 16 typewritten lines per minute; and

that he can spend only about 30 seconds on the average item, keep your copy pared down to the minimum wordage necessary to get your message across.

Provided a release qualifies as a news item, based on the premise that it is of universal interest to all people, it is virtually assured use on a radio newscast if it is brief. Keep names limited to principals in the story. If it is an event, publicize the event, not the details. If it is a news story we like to get facts, and background only as necessary, for chances are that it will be rewritten anyway. Avoid awkward phrasings, alliteration; if in doubt, sound a phrase aloud and see if you can read it quickly without "fluffing." Keep sentences short, remembering that the listener can absorb only so many ideas at a time. Place the most important part of your release well toward the beginning (L. C. Miller, radio announcer, KTSA, San Antonio).

### Question on Misdemeanors

A second question, concerning the policy of newspapers in reporting misdemeanors and/or felonies and at the same time including the name of the school in the writeup, these answers were given:

1. We realize that schools themselves are not responsible for reprehensible acts of students, and we have no intention, ever, of reflecting upon schools. . . . Under Texas law we cannot use the names of juveniles involved in petty crime. Even if there were no Texas law we would not print the names of juveniles who are first offenders, because we feel that the juvenile should have a second chance. However, when adolescents become involved in serious felonies we do use their names. This prevents us from having a strict policy that we do not use any names under any circumstances (Mr. Ed. Ray, executive editor, San Antonio *Express-News*).

2. There is no hard and fast policy. We never go out of our way to damage any child or school. If using the name of the school is important to the story, we use it; if not, we don't. The same applies to minors and their parents (Mr. John Ruckman, San Antonio *Light*).

### General Principle; Specific Applications

In conclusion it is my purpose to set forth a general principle for determining the use of publicity media by the Catholic high school, and then to show some specific applications of this principle.

In its relationship with and use of publicity media, the Catholic high school establishes good liaison with the editors of the local dailies, the Catholic weekly paper, and the management of local radio and TV stations.

In the relationship which the Catholic high school has with and through its various publicity media, the school

1. Is always honest in its statements to the press; it never withholds news unless conscience interferes.
2. Loses no opportunity to be considerate to members of the press, invites them to school functions, alumni, parent-teacher meetings.
3. Shows no favoritism in the release of news to all papers.
4. Recognizes the need and limitations of newspapers, in regard to space for school news coverage.
5. Has either the principal or his substitute available as spokesman in matters of policy, administration, discipline and public relations.
6. Appoints, in lieu of the above, a competent faculty member or lay person, to act as press secretary or public relations representative.
7. Makes available to the press secretary a group of competent students to assist him in his work.
8. Issues, or publishes, an informative periodic newsletter to each parent.
9. Directs the newsletter to the newspapers, alumni, businessmen and officials interested in the school, the chancery office, and other schools.
10. Establishes a definite policy with regard to public demonstrations in which the students might participate, such as community or civic parades.
11. Encourages the publication of student handbooks and directories as additional forms of publicity media.
12. Is of the opinion that educational television supplements classroom teaching, but never replaces it.
13. Believes that educational television gives the parents and the community a better idea of educational activities, and thus serves as a good public relations medium for all schools.
14. Encourages its students and faculty members to cooperate with radio and television station personnel in the preparation and production of satisfactory educational programs.
15. Believes that educational television, by eliminating commercials and crime glorification, is a proper and effective communications medium for youthful consumption.
16. Agrees that educational television has potential for providing in-service training for teachers.
17. Publicizes student participation in radio and television programs to the parents and local community, as a valid public relations medium.

# Problems in TEACHING LITERATURE

A CERTAIN AMOUNT OF SPIRITUAL DANGER is involved in the teaching of literature of almost any sort to college undergraduates. The philosophical implications in Western authors from Homer to Oakley Hall are often such that the Catholic teacher finds it necessary to point out to the student not only what is philosophically incorrect in the piece but, if the course is to be taught on a college level (as it certainly should be), just why the particular belief is wrong. It is not advisable to assume that the average undergraduate with small philosophy can be expected to perform this double mental process wholly by himself. Discussion of the philosophy of an author—discussion which must often consume a considerable amount of time in the classroom—is both necessary and desirable.

## Pointing Out Meaning of Philosophy in Life

After all, most poets, novelists, essayists consider the themes of their works of great importance and expect serious thought by the reader on those themes, as much thought, I suppose, as that devoted to the formal elements of the writing. In addition, a literature class is an ideal place in which to point out the vital, dynamic meaning of philosophy in life. The theme of a piece of literature may be considered as a sort of dramatized philosophy on an intensely personal level. (I am aware of and in sympathy with the many current Catholic critics who are attempting to move away from pure philosophic criticism toward a more proportionate balance between the philosophic and textual. However, here I am chiefly interested in the manner of presentation of this material in the classroom to undergraduate students.)

The discussion of the philosophy of authors presents a very real problem when one begins to consider it in relation to the American literary scene and particularly the American novel. The growth of academic interest in American literature during the past thirty years has led to the establishment in many American colleges of a course, usually a junior or senior course, in great American novels. In those colleges with which I am familiar, the course is generally a one semester course that meets for thirty-two or forty-eight classes, each of approximately fifty minutes length.

## Problem is Involved

The problem in relation to this course is somewhat involved, taking in such variables as the background and maturity of the class, the historical or "new critical"

approach of the professor, the books to be treated. I do not presume to have answers to all of the questions about this problem. Where I present an answer, I put it forth hesitantly, tentatively, for I confess that I do not feel that I have found a solution to anyone's complete satisfaction, let alone my own. I cannot escape the feeling that in some few cases at least, the study of American novels has done spiritual harm to students.

"Great" American novels is an ambitious term. It implies that the instructor, who of course must choose the novels to be considered, knows what American novels are great. To avoid further purely literary discussions here, let us assume that the names most frequently discussed and praised among teachers, critics, general readers contain some kind of general appeal that we refer to when we call them "great"—names such as Hawthorne, Melville, Twain, James, Hemingway, Fitzgerald, Faulkner, perhaps Wolfe or Steinbeck.

I do not think that we could say a liberal arts college graduate is truly familiar with the culture of his own people unless he had some acquaintance with the names above. (I know of one non-Catholic teachers college that requires all freshmen to read, among other books, Hemingway's *For Whom the Bell Tolls*.) The books present a kind of dramatic history of the religious, philosophical, social, and emotional experiences of a large and important section of the American people. The dramatic record is stippled with great moments of intense beauty, pathos, tragedy. But the presence of these elements does not simplify our problem; the presence complicates it!

## Bleakness No Invitation to Imitation

I have always believed that the reading of these novels by most mature readers is not in itself an occasion of sin if for no other reason than the fact that the bleakness of the themes of these novels—perhaps excluding Hawthorne—is in itself no invitation for imitation. The mature reader needs, must read, these books if he is to grasp the philosophical and emotional fiber of the American people. But the college upper-classman is seldom mature. He has come very close to the estate of a man, but he has not had that tempering of time in this estate that gives him perspective. In most cases he is still testing, trying out the things he is learning in the classroom. He is often tempted by newly achieved freedom to consider and possibly adopt



attitudes toward life other than those presented in philosophy and religion classes. Generally he has a fair grasp of Catholic philosophy, but that philosophy has not always "set" deeply with him; he has not consciously, deliberately lived with it long enough to recognize the living value of truth. What of such a person presented with the despair of Twain or the studied hedonism of Wolfe?

### Banishment Not Advocated

The first reaction to this problem is often that safety is the best course. Why expose the undergraduate to a philosophy that is obviously wrong, to an attitude that is despairing and amoral. "Take the books from the library, and banish the names from the classroom!" But there are objections to this solution. First, the abolition of these men means the rejection of most "great" American novels and short stories. Perhaps even more important, the people who move through these books are real in the sense that their counterparts exist everywhere in 20th Century America. The student may be protected from such people while in college, but we cannot protect him from them during all his life. Is it not better to acquaint him vicariously with such people, situations, and actions while in college and equip him to cope with such things than to turn him out wide eyed and innocent into a world that is quite unlike anything he has been lead to expect?

### Triple Assault on Mind of Reader

But, assuming that the decision above is to acquaint the student with such things while he is still in college, a second problem arises. The reason these books are considered "great" is largely because of the emotional impact of the dramatic presentation. The presentation is dynamic—it does not possess the cold impersonal logic of the philosophic, rather it is presented as a life situation with all of the emotional overtone of life sifted and intensified by the author. Here is at once the power and the danger of "great" literature for the not quite mature. Dynamic, emotional, philosophical, it makes a triple assault on the mind of the reader, with the danger of the capture of the intellect, the emotion, and influence of the will.

### Dramatic Rebuttal Called For

Such a dramatic presentation in the case of the American novelist requires a dramatic rebuttal. It is not enough to argue Dreiser down—proving logically that he is wrong. Far beyond the logical proof is the *battering ram* of emotion and the drama of the life situation—intensified, because the century, the people, etc., are so close to the life of the student emotion and the drama of the student situation. The effective refutation of such a dramatic presentation is a long detailed and difficult process, for seldom is the theme of a good novel presented in one sentence or one paragraph. I

do not know that this dramatic refutation is even possible in the classroom.

In the novel it is presented in a subtle way; it lies concealed beneath the flow of the words, it is suggested and implied but rarely stated. The tearing out of this theme from the context of the novel and the presentation of this theme to the student is a textual process that requires considerable time; if it is done in the classroom, at least several hours. The detailed analysis and discussion of this theme ordinarily requires additional hours. How does the author come to such conclusions? How does he make them seem credible to you, the reader, in this particular work? What is the error in his thinking? Such questions, often appearing easy to a mature reader, are surprisingly difficult for the undergraduate. I would venture the opinion that, unless such things are uncovered in class, many students do not ever recognize their existence in the novel, and the author succeeds in communicating his theme to the reader without the reader's knowledge, a perilous situation in the case of many American writers.

### Not Neglecting What is Good

A detailed analysis and discussion of theme, as described above, seems almost indispensable in a Catholic classroom, but it throws up a further problem. A course in literature heavily loaded toward teaching *what is wrong* with a group of novels seems to me to be doing the exact opposite of what a course in literature should be doing, namely, to teach what is good. Artistically (or if you prefer, technically) speaking there is very much that is good in American writing. The craftsmanship of Twain and James and Hemingway and Faulkner (yes, even Wolfe I believe) is a rewarding study in itself. The pure beauty of the perception, the depth of the feeling, the tragedy of pathos of the character, the picture of life of these men who have seen and lived it—these are the artistic excellence of much American writing. It is for these things that these American novels are called great. These elements, which are elements of form and content both, contribute to making this writing an art form.

If the study of literature is not to become a kind of stepchild of the study of philosophy it is these things that must be considered. We cannot reasonably turn a course in the American novel into a course which does nothing but pick the American novel to pieces because of its philosophical inaccuracies for there are excellences too, and beauties, and these things also have merit. But it is not safe either to assume that college undergraduates can entirely refute the philosophical errors and their implication to be found in the novels.

### Tentative Solution

Perhaps a tentative solution to this problem is to consider the American novel course a course that would cover an entire academic year—in most schools this

(Continued on page 186)

# IT WORKS FOR US!

## Simplified Procedures for the Elementary Library

IT IS ALMOST IMPOSSIBLE to find a realistic presentation of the problems which face the administrator who sets out to weave a library into his elementary school organization. Cataloging, classification, organization and book selection are so many specters which rise to taunt the elementary school teacher or principal who ventures to consider a school library for the grades. It is good beyond doubt to insist on "library mindedness" at the elementary level, but why crush the thought beneath the weight of professional, and even subprofessional standards of operation?

There can be no quarrel with those who unfold the elements of sound professional library organization and hold for maximum effectiveness and efficiency in the organization and the use of a centralized book collection. Librarians do a great service when they outline for us the best way to catalog, classify, administer reference service, and when they enumerate the various tools which make for fine book selection. It is always good to have high ideals, but perhaps the very insistence on the means to a better library makes impossible the purpose of the library—good reading habits!

### Operating Within Existing Pattern

Is it possible that there would be more centralized and effective elementary school libraries if there were more emphasis on how to operate within the existing pattern of organization? A full time librarian, or at least a teacher-librarian, a large well-organized book collection, an adequate budget, attractive quarters and so forth are desired, yes, and yearned for by all who have given thought to the problem, but until all these things will be possible is there nothing which can be done? Is there any way of providing efficient and effective book service to the child within the framework of the possible?

The only justification for the ideas and statements which follow is the simple blunt statement: It works for us, and it may work for you. The situation described is the parochial school of St. Elizabeth located in New York City, with a student population of some 800 children and a staff of 16 religious and 1 lay teacher. The building is new; classes began in the fall of 1950. At the present time it has a central library of some 4,000

volumes, including small classroom collections which rotate in a regular schedule. There is an active program of library usage integrated with the curriculum and the home circulation ranges from 250 to 300 titles a week. The various steps *actually* involved in bringing this about may be grouped under three large headings: organization, book selection, and use.

### Organization

Since the discussion is almost photographic in that it simply presents an actual, working situation there will be little need to go deeply into the reasoning which lay behind the decisions reached. The purpose will determine the presentation, and the only purpose is to detail what works for us. It was decided in the planning stage of the new school that there would be a central school library as well as the usual classroom collections. Once this decision had been reached the office of the superintendent of schools of the archdiocese entered the picture with its program of professional assistance for the elementary school library. The purpose of this program is to make available to the individual school the services of professional librarians at every stage of the organization and administration of the school library. The procedure is realistic in that while the best ideals of service and organization are held as an eventual goal, yet the suggestions are made and the program drawn up in terms of the concrete situation. Once the collection has been organized and is in operation the office of the superintendent continues to supply aids for book selection which the individual school is free to follow within its current budget.

### Physical Equipment

Under this guidance, space identical with a typical classroom, was set aside for the library use, and the shelving from the old building was installed along the walls, exactly as it had been with the exception of some alteration for the rear wall section where the shelves were sloped to provide for the display of periodicals. The center shelves of this unit were removed to provide a rather large bulletin or display board area which dominates that portion of the room. New furniture was purchased—4 square tables, 1 round finished in

blond formica and a total of 32 chairs. A catalog unit and a teacher's desk (to serve as a charging desk) complete the physical equipment except for a set of *Grandma Moses* drapes to lend a more informal atmosphere.

Aside from the purchase of the book itself, usually the most expensive item in managing a library is the cost of preparing the individual title for the shelf. It was decided, by the consultant, to keep the classification and cataloging to utter simplicity both to speed the work and to bring it within the range of the one chosen to be teacher-librarian who had had no specialized training and who would continue to carry a full teaching schedule. Very little time was lost in pointing out that for a beginning it was sufficient to match the subject of the book with number ranging from one to ten. In essence this is the *Dewey Decimal Classification*, and a person competent to teach the subject should, with a little practice, be able to equate the subject with the whole numbers (or at most one decimal) of the schedule.

### Books Grouped by Subjects

The result is not what could be termed scientific classification, but the books are divided by subject and it may be better rather than worse if the child is forced to look at a few "extra" books before he comes to the precise one desired. Again, the subject headings and added entries are kept to an absolute minimum. And this for two reasons. It cuts the work of the "librarian," and the smaller the catalog and the less perfect it is in analysis the more time the child and the teacher must spend with the books—hardly a real evil. If a person can tell what a book is about, there should not be too much difficulty in finding the words to express it in the dictionary arrangement of Sears. For the rest of the mechanics: book pockets, cards, slips, records of various kinds—these are really a problem in office management which is not too difficult for those who keep daily attendance, make averages, collect lunch money, and make plan books for fifty or more children.

To be perfectly honest, this simplified procedure is more difficult than it sounds, but an interest, some instruction, and a sense of organization will solve the more important problems. It is always possible to call for more professional advice from the office of the superintendent. The clerical work, pasting, covering, shellacking were handled by a combination of eighth-graders, alumnae, and generous mothers of the PTA who had typing ability. It took a bit of time, but not so much as might be expected when you realize that almost half the collection is arranged by alphabet alone — fiction and biography. At least, that is the way it worked for us!

### Book Selection

The organization and its details are almost a capital investment; once they are completed they remain for good, provided that they are kept abreast of the addi-

tions and discards. The real money, and the real value, lies in the purchase of the right books and at the right time. It is most discouraging to read of lists which must be searched, evaluations and reviews to be checked, orders to be placed, and the hundred and one other things which are outlined almost gleefully in professional discussions of the problem. Our purchasing is limited to the fall of each year and beyond this it is an exceptional book which merits notice—much less purchase. It takes no experience to point out the dangers of missing good material, of being late with the new books. It would be better to order much more frequently but we cannot, so we do not.

The office of the superintendent publishes in the syllabus a basic list of books which is divided by subject and by grade. This list is kept up-to-date by what may be termed supplements which appear in the fall and which draw attention to the best of recently published material. On request, these annual listings can be presented in terms of the individual library by a system of checking which divides the titles into selections for first, second, and third purchase in terms of the existing collection. This procedure more than exhausts the budget so there is no temptation for another year!

The new books are kept together until the preparations team is organized again, and so much is processed each week until the batch is finished. In this system of selection there is no time lost in checking catalogs, and still less in making judgments. The work is already done, practically all that is necessary is to fill out the order.

### Material for the Vertical File

Much good material is also obtained by a systematic checking of a list of free and inexpensive materials. The checking is done by each class teacher and the requests are sent on two cent postcards by high school girls who wish to practice their typing. The material is assigned rough subject heads and placed in the vertical file. Aside from the assigning of the headings we have found that volunteer girls do adequate filing. Speed and accuracy suffer somewhat, but we have the material in quantity and it can always be used next year.

If we had the time, personnel, and the budget, we could perhaps get more books quicker (not better books, however) and get them on the shelves in less time and in better classification. But what we do have is good, and it is organized sufficiently for the needs and the use of the school.

### Use of the Library

The most important gauge of the effectiveness of any collection of books is the use which is made of it. Each class in the school is assigned a library period during the week. The reading space is not adequate so that, week about, one half use the library proper while the others choose their books from a collection placed in the classroom and at their regularly assigned places.



Circulation days are Monday, Wednesday, and Friday from three o'clock until five at which time the library is open for reading and reference. All the clerical and manual work connected with circulation—checking out, checking in, returning books to the shelves—is handled exclusively by the eighth graders. Again, there is some confusion, some loss, but it is surprisingly small, and the responsibility has a surprising effect on the growth of many of the "assistants." There is little trouble with overdues, except when the parents insist on reading some of the books when the children are finished!

### **Enlist Support of Parents**

In this as in all school problems it is necessary to enlist the active intelligent support of the parents. An attempt is made to do this in two ways. At the parent-teachers conference in the fall (which is broken down by grade) each parent receives a list of the required and supplementary reading of the grade. The purpose of the list is explained together with the necessity of checking the child's reading through the year to make sure that he is on the right track. The list is also suggested as a possible source of suggestions for gifts.

The second plan of attack grew quite naturally out of the first; the parents now had the list, but where could they purchase the books. To satisfy this need and also on the theory that it is easier to sell an object than an idea, a Book Fair was instituted toward the middle of November. The books purchased for the school library from the fall list are displayed by grade in the auditorium on two Saturday afternoons and Sunday mornings. The teacher for each grade is present to discuss with the parents the reading habits and problems of the child and is able to make recommendations and suggestions in terms of the books on display. An additional purpose is to suggest the purchase of practical and worthwhile Christmas gifts for the children. The orders are placed with us and the "preparation team" handles the ordering and gift wrapping of books. It has proved quite successful from the point of view of reading habits and worthwhile gifts.

### **Develop Good Reading Habit**

The recent trend of court decisions in censorship cases appears to be in the direction of limiting governmental activity in this area. The only power left then will be in non-public organizations and ultimately in the individual. The only healthy censorship and indeed the only effective curb will rise from a critical public with good reading habits and a background of discrimination. To develop this is a life long task and requires a real interest and love for books. This interest, this love, must be developed in the child at the elementary level if it is to be given to him at all. It cannot be given without an organized collection of good reading matter in the school and a group of carefully selected titles in the home.

Many indeed are the schemes and plans proposed to

achieve this goal but altogether too many envision a situation almost angelic in its perfection. We have gone ahead—blindly at times—but the results are not very far from the ideals selected. It would be difficult to go too far astray with professional consultation and carefully weighed lists of books no farther away than our school board office, the local branch of the New York Public Library and its Children's Services. The defects may be many, but it certainly works for us.

### **Problems in Teaching Literature**

*(Continued from page 183)*

would mean about one hundred class meetings if the class meets three times a week. The error and excellence of perhaps seven novels could be treated in more detail in this amount of time. Perhaps the student's thorough knowledge of seven well read novels would be sufficient to give him a satisfactory knowledge of the field, though I am inclined to believe that that is a very small number in such a large and culturally important subject as the American novel.

The considering of the course as a full year subject does not, of course, immediately solve all of our difficulties. There is still the very real problem of the dramatic refutation of the dramatic presentation. But the devoting of a larger number of classes to a very thorough analysis of the novels and their "messages" should go a long way toward solving the problem. Perhaps the remainder of the problem is merely a question of faith—a faith in the knowledge that it is impossible for us as teachers to solve all of the problems of students. Finally, we shall be successful as teachers if we succeed in giving students the knowledge and desire to make correct decisions, realizing that they, not we, must carry out the final act.

### **Guiding Reading**

*(Continued from page 176)*

toward their elders and successfully opposing them, is slowly but surely undermining their respect for parents and all superiors. If the young characters in the book show no respect for teachers and others in authority, it will not be long until the young reader yields to the pull of this bad example. Parents can determine easily and quickly whether the book characters are the kind of young people they would like to have their children associate with. If these characters are not personally acceptable, why should children be allowed to consort with them in the pages of a book? The author of books for boys to whom we have referred, speaks in condemnation of books that "describe pranks, practical jokes, and pieces of thoughtless and cruel mischief as though they were funny and worthy of imitation." In many instances children attribute the cruel mischief of which they themselves may be guilty to the impression created in their minds by a book character guilty of like mischief.



# QUESTION AND ANSWER METHOD

## in the High School Recitation

**M**ANY TEACHERS CONDUCT most of their class sessions by the question and answer method. Although some educators may consider this method somewhat outmoded, it is an effective factor in learning if properly used. It can be made stimulating and interesting and is readily available to all teachers. The question and answer method can be used in many types of environment and in rooms with limited facilities. Teachers should know some of the principles which make for a successful class period of this type.

### Adequate Preparation

Among other things, the teacher must make an adequate preparation for the day's work. Besides the reading of the day's lesson, the teacher advisedly does some supplementary reading also. Key questions should be written and included in the lesson plan. Related questions, which usually follow the asking of key questions, cannot always be anticipated; the teacher must formulate these mentally while the class discussion is in progress. Unity of topic should be maintained and irrelevant questions should not be asked.

A further help toward making the class period a success, is to assign seats to the students, especially if the class is large. It saves time in checking the attendance as the teacher needs only to glance over the room to see what seats are vacant in order to find out who is not present. Assigning of seats also helps prevent some disciplinary problems in that "buddies" are frequently separated.

Success in the classroom is seldom attained if a wholesome "classroom atmosphere" is not there. It is something intangible, yet it makes for a happy situation in class. Some teachers have it, others seldom attain it. A good personality of the teacher is perhaps the greatest factor in achieving this desirable rapport between the students and the teacher. It consists of students feeling at ease, yet not out of hand nor trying to cause trouble. When it exists, they know they have a certain amount of freedom and also realize that they must keep within certain bounds.

### Technique of Questioning

The proper technique of questioning is the key to success in conducting the question and answer type of

class. The following principles should be used in the art of questioning:

1. Usually the question should be addressed to the entire class before calling on a certain student to answer. This makes for better attention as all need to be formulating the answer in their minds. Otherwise, if the name of the student is called first before the question is asked, some of the students relax and do not even bother to listen to the question.

2. It is a good policy to wait a few seconds after calling on a student to answer to give him time to formulate his reply. Some students, even though they are attentive, get a little nervous when called to answer. They need time to organize their thoughts.

3. The questions should be distributed among the members of the class as evenly as possible without actually keeping a written account of them. All students should be asked at least one question in the course of the class period. If, for several days, the teacher fails to call on a student to answer, the student begins to think that the teacher doesn't care for him, and he acquires an indifferent attitude toward school work. No definite pattern should be followed in questioning, and especially it should not be according to the class roll or seating of students. If that is done, students who will not be asked a question for some time, take it easy and fail to give attention. Questioning at random is best, and the teacher soon acquires the skill of not omitting any students. As a rule, it is better to ask the more difficult questions of the more capable students and the easier questions of the students with the lower I.Q. This challenges those endowed with greater talents, and gives a sense of accomplishment to the less capable students.

### Without Giving Clues

4. The teacher's question should not suggest the answer by the tone of voice, gesture, or inflection in the sentence. The question should be asked in such a manner that no clues are given. When a student says he does not know the answer, this should be accepted as such. It is poor practice to keep coaxing the student, as for example: "Come on, you know it," etc. Precious time is lost.

5. As a rule, the teacher should not repeat the ques-

tion. If it is repeated for the inattentive, they will continue to be that way. It may happen that some noise takes place at the moment the question is asked. Then, in fairness to the students, the question should be repeated. When a student asks for a repetition of a question which was heard plainly, another student should be called to answer it. It is a mild reprimand to the inattentive without the teacher preaching a sermon on attention.

6. Authorities seem to differ as to whether or not the answer of a student should be repeated by the teacher. If the answer is clear and distinct, it should not be necessary. (If it is not, the student should be asked to repeat it so that the entire class can hear him distinctly.) Where clarification is needed, the teacher is justified in repeating the answer and elaborating on it. Students seem to desire this.

### **An Easy and Confident Manner**

7. It adds to the success of questioning if the teacher can ask questions in a confident and easy manner. There should be an air of optimism about it. The teacher should be able to adapt readily and quickly to any change of situation in the class. Sometimes a student's answer will be only partially correct. In a split second, the teacher needs to evaluate the answer, give credit for what is correct, and formulate another question which will lead to the desired goal.

8. Students should answer in complete sentences which are grammatically correct. Those who mispronounce words, should be corrected tactfully.

9. An answer should be interpreted to the advantage of the student if possible, and an appreciative attitude on the part of the teacher should be maintained.

### **Principles of Formulating Questions**

There are some principles to use in formulating the question, too. Some of these are as follows:

1. The question should call for thought. Questions, which call for facts only, induce students to memorize the answers. Thought questions are not always easy to formulate, but the teacher can choose from a source of fifteen or more types. It is a great contribution to a student's education to teach him to think. Thought-provoking questions usually call for an extended response.

2. Questions should be concise and free from ambiguity. How can the teacher expect a good answer if the student doesn't know what is wanted? Complex or ambiguous questions are out of place in the classroom. It is difficult enough to keep one question in mind while the answer is formulated.

3. The teacher should not ask questions which can be answered by "yes" or "no" only. It makes for an unnecessary burden for the teacher because another question has to be prepared immediately.

4. Teachers who avoid the phraseology of the textbook have the advantage of knowing whether or not the students understand their own answers. The student may give a perfect answer and not know what it means.

### **Students Questions**

A few more aspects of the question and answer method may be considered. For example, what attitude should teachers take toward students' questions? Many teachers fear them. If the teacher has at least a reasonable preparation in the subject field, then the fear is groundless. It is no disgrace to say that an answer is not known despite the fact that many people think that teachers should know everything. (Of course, this cannot be done too frequently, or the students will rightly conclude that the teacher does not know much.) Students should be trained to ask questions relevant to the topic under discussion. Some teachers are an easy mark to get "off the topic." Irrelevant questions may be ignored. But when a good question is asked which the teacher can not answer, the student may be referred to the source where it can be found, or the teacher may promise to find the answer before the next class meeting, or direct the questioner to find the answer for the class.

### **Courtesy Required**

Teachers should require courtesy in questioning. Sometimes several students have their hands up at the same time, intending to ask a question or make a comment. It is good practice to give each one a chance to speak, approximately in the order in which they raised their hands. Some teachers fear that too much time will be lost, but very frequently by the time the third or fourth student is asked to comment, the matter has been adequately covered.

In matters of discussion that have two sides, teachers will gain in respect if they let the students state their viewpoints. If they are wrong, the matter may be explained to them.

Absence of disciplinary problems naturally aids any class discussion. Frequently a look in the direction of the incipient disorder will take care of the matter. Sometimes a half a minute of silence checks overt disciplinary infractions. If not, then some remark must be made which will stop the disturbance.

When the bell rings to signify the end of the period, the discussion should be brought to a close as soon as possible. The time between bells belongs to the students, but the teacher should not allow them to rush a premature dismissal. The teacher should close with a prayer, and dismiss in an orderly manner.

When most of the above mentioned principles are put in practice, the students and teacher enjoy the class period and look forward to another session.

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## Some Thoughts

# ON THE TEACHING OF RELIGION

**D**URING the past three years I have seen quite a bit of teaching religion in the high schools of the Archdiocese of Cincinnati. This covered a total of 113 teachers, as follows: priests, 57; Sisters, 41; Brothers, 13; and lay teachers, 2. With very few exceptions I spent an entire period in the classroom; twenty-one of the teachers were seen a second time. For the benefit of those who are teaching religion on the high school level, I thought it might be well to put in writing some of the reflections that came to me as I watched these various teachers in the classroom. These observations will deal mainly with teaching procedures.

Lest some of my remarks be taken as a criticism of the religion teachers in our own diocese, I should like to make one point clear. The charge sometimes made that teachers who could not teach anything else are assigned to teach religion, is certainly not true in the Archdiocese of Cincinnati. Some of our religion teachers specialize in this field and teach only religion; others teach religion along with other subjects. Some of our best teachers are in the field of religion. On the whole, the teaching was good, some of it excellent, and very little was poor. I might add that in our system religion is taught every day for a full period.

### Difference in Pupil Activity Noted

In going from one class to another one of the first things that strikes the observer is the difference in pupil activity in various classes. In some classes there is much pupil activity and participation; in others very little. Naturally, every teacher would like to have a class of alert, active students. Some teachers are at a loss how to achieve it. I should like to start by pointing out the relationship between the assignment and student activity.

### The Assignment

Assignments may be of various kinds, written or oral. Some may be due the following day, others in a week or at the end of a month or a six-week period. Each has its advantages. The teacher who would have interesting classes with plenty of pupil participation should not overlook the value of the daily assignment.

It should be brief and preferably written. This will enable the class to start with a review of the previous day's assignment. This means pupil activity at the very outset of the class. If the assignment is written and factual, it is often possible to have the students correct their papers during class, thus saving the teacher much laborious work. If it is a matter of opinion and judgment, discussion will naturally follow. In this case, the students have a chance to compare their views. The teacher can also get a line on the thinking of the students as it bears on points of religion.

### Advantage of Daily Assignment

The big advantage of the daily assignment is that it enables the class to start out with active pupil participation. Suppose the first ten or fifteen minutes are spent in discussing the previous day's assignment. If afterwards the matter is such that the teacher has to do most of the talking, it should not be too difficult to hold attention the rest of the class period. If, however, the teacher starts talking at the beginning of the class and continues talking, it is liable to be a rather dull class, with consequent lack of attention.

Without entering on a discussion of different types of assignments, it might be mentioned that the weakest of all assignments is to tell the students to study the "next five pages." Many students are lost, for they are not able to pick out the important from the unimportant points. Besides, it overlooks the fact that we read best when we read with a purpose. A very simple and effective assignment is for the teacher to prepare a few questions on the material to be covered and have the students look up the answers. Then they are reading with a purpose.

### The Syllabus or Course of Study

The word "syllabus" is here taken as synonymous with a course of study. It is an outline of the matter that is to be taught. It may also contain suggestions for teaching procedures and student activities. The syllabus may be provided by the diocese, a religious community, the school, or the teacher may make up his own. Along with the syllabus we assume there will be at least a

basic text. In teaching, the teacher should be guided by the syllabus.

The opposite approach is for the teacher to follow the text page for page. The better texts in religion today have some excellent teaching helps, tests, and suggestions for activities. The teachers manuals also provide good helps for teaching. But the text alone or the text with the teachers manual is still not a syllabus. No text will serve equally well for all classes or under all local conditions. The teacher knowing the ability, limitations, and needs of his class will still have to select the material to be emphasized and that to be passed over completely, or to be given less emphasis, or perhaps assigned for extra work for the better students. Even the syllabus is not to be followed slavishly. But if a syllabus has been made to fit a particular school system or definite school, there is a much better chance that it will be a more usable guide than a text which is made for national usage.

What kind of teaching results when a teacher merely follows the text page after page? The result is usually a superficial knowledge of the matter on the part of the students. The teacher aims to cover everything in the book, with about equal emphasis on all. There is usually no time to pick out the really significant parts and dwell on them until the students have a grasp of them.

#### Questions on the Meaning of an Answer

Frank Sheed in his stimulating little book "Are We Really Teaching Religion?" makes this point, speaking of many of the products of Catholic schools: "The best of them know the Catechism answers, but the moment one questions them as to the meaning of an answer, there is trouble. They can always get the first answer right, but if, instead of going on to the next question, you question their answer, you find the foundation is chaos." Why is this?

There are several reasons. If the teacher's knowledge of the subject is very limited, the teacher hesitates to raise further questions for fear of not being able to answer them. Naturally this would happen more frequently in classes taught by Sisters, Brothers, and lay teachers than in those taught by priests. The latter will obviously have a better knowledge of their religion than the former.

On the other hand, this failure to ask the second question, can often be found in classes taught by priests, but for a different reason. The priest, especially if he be not very experienced in the art of teaching, may unconsciously assume that if a student is able to give the answer to a question, he also understands the implications of the answer. The priest may fail to realize that an answer which to him brings many connotations is to the student just so many words memorized from a textbook. Or the teacher may fail to realize that because the student can define a virtue, he does not necessarily see any relation of that virtue to his personal life.

#### An Example Cited

There is a third reason for this failure to ask the second question. This point was touched on above, in reference to the type of teaching which consists mainly in teaching a textbook. On this point I should like to illustrate with a specific example. In the text we use, tradition is treated in the Freshman year. Perhaps the subject is misplaced and too difficult for Freshman students to grasp. Nevertheless it is so placed and I'll make my point.

The treatment in the textbook is adequate, *provided* the teacher adds considerable explanation and illustration. Otherwise, the student could recite every passage on the point and have only a vague idea of the subject. This was one point on which I sometimes quizzed the students, when I suspected that a teacher was merely teaching the textbook.

Invariably they knew that tradition is that which has been handed down by word of mouth. (Tradition is here taken in the narrow sense.) Then I would follow with something like this: "How would you explain to a Protestant friend that the Church is right in following both the Scriptures and tradition?" That usually stopped them. It was not presented in the text in that manner.

Now the point I want to make is this: If the teacher is following a syllabus, and the syllabus calls for a certain topic to be taught, the teacher will most likely see the subject in its proper perspective, and give it adequate treatment according to the maturity of the students. The teacher is more likely than not to see that the students have a fairly good understanding of the subject, before passing on to something else. On the other hand, when the teacher is essentially teaching a textbook, there is always the danger of assuming that if the students know the words of the book they understand the subject.

#### Making Religion Personal

One fault which is common for the beginning teacher, especially the young priest, is to assume that if a student can define a virtue or some other point of doctrine, he also realizes its implications, especially as it applies to himself. It is easy to understand how a priest can make this mistake. His own training has embraced not only the study of dogma and moral, but has also included spiritual reading, meditation, and spiritual conferences. To him a single answer in the Catechism may bring, by way of association, a number of ideas which pertain to practical Christian living.

The high school student has no such background of information. It is necessary for the teacher to spell out these details; to show the students the implications of this particular point of doctrine, and how it applies to the student's own life. It must be done by illustration, examples, and discussion. Unless this is done the teaching of religion remains pretty much a purely academic



affair. The student knows the doctrine but sees little relation of it to his own personal life.

### Attitudes Versus Subject Matter

One of the problems much discussed in educational circles today is the relative importance of attitudes versus subject matter. Which is the more important? There can be hardly any doubt that where progressive education failed to secure sound academic achievement, it justified itself on the ground that the teachers were aiming at attitudes not subject matter. On the other hand, it would be a mistake to go to the other extreme and stress the all importance of subject matter.

The Catholic religion is based on dogma and moral principles. This is obviously subject matter for study. The Catholic school must see to it that the students, according to grade level and ability, acquire an adequate knowledge of the dogmatic and moral teaching of the Church, the life of Christ, etc. On the other hand, a mere intellectual knowledge of all this is not sufficient. The religion teacher must endeavor to create an attitude of mind whereby the student prizes his religion as the most important thing in life—the one thing he would hold on to if he had to lose everything else.

### Prominent Place on Program for Religion

Those who plan the school curriculum can help create a favorable attitude towards religion by giving this subject at least as prominent a place in the program as the other subjects, and by assigning good, not weak, teachers for this course. It is easy to measure and test a student's knowledge of his religion; it is more difficult to do so in regard to attitudes. But the teacher need not be discouraged if some students—especially the slower ones—can not give back correctly all the definitions in the book, provided there is reason to believe they are acquiring a real love for their religion. We might well keep in mind the words of Thomas a Kempis, "I would rather feel compunction than know its definition."

### Use of Newspapers in Class

We have one school in our system where once a month each member of the Senior class is asked to bring a copy of the daily paper to class and to pick out a news item and evaluate it in the light of Christian principles. On the day I visited the class, the first student picked out a news story on divorce and proceeded to give the Catholic position on marriage. That was easy enough. The next case was much better. At the time the local daily papers were carrying stories about a strike of public high school students in a small town near Cincinnati. The trouble arose over the firing of the

football coach. The students went on a strike; the school board and the community at large were soon divided into opposing factions. Some parents sided with their children in staying away from school; others sent their children to school. For the time being the peace of the community was badly shattered.

One of the students in the Catholic school took the incident as the basis for his comments. Basing his talk on the fourth commandment, he gave an excellent talk on the necessity of obedience to lawful authority. He pointed out why the students were wrong in going on a strike, and what was the proper procedure for the students and their parents to secure redress for what they considered a wrong done to the coach.

The use of the newspaper in this manner makes for an interesting class. It does more. It helps to train students in applying Christian principles to problems as they meet them in every day life.

### Supplementary Reading

I should like to offer a suggestion which I have never seen carried out in a religion class. I know a teacher who used it with a Freshman college class in science and it proved very stimulating, and I am quite sure it would work equally well in religion on the high school level. The idea is to accumulate a file of clippings, having some bearing on the class matter and available for ready reference. The mechanics of gathering the material is very simple. The students are asked to be on the lookout for news items that have some reference to what they are studying in their religion class, and bring them to class. Some of them will be worth saving, others not. They may be kept in loose-leaf notebooks, or in files, under headings corresponding to the topics taken in that class in religion.

Let us suppose we are dealing with a Sophomore class in religion. The material will pertain to the parts of religion studied in this class. It will naturally remain in the Sophomore room. In a few years time this classroom will be supplied with an abundance of supplementary material. Now, the advantage of this type of material is that it was originally picked out by some student because it was of interest to him, and was considered worth keeping by others in the class.

Many of these items will be factual accounts of something that has occurred. They will serve as the means of applying the principles of religion to real life situations. The Catholic press frequently carries accounts of persons who have done something outstanding—the type of thing we read of in the lives of the saints. But the fact that they are being done in our own day makes them more interesting and more inspirational to high school students of today.

*(To be continued)*

# Teacher to Teacher—In Brief

## OPERA, Thanks to the Greeks

Brother Stanley G. Mathews, S.M., University of Dayton, Dayton 9, Ohio

NEW YORK . . . The Metropolitan . . . "Lucia di Lammermoor" drawing to a close . . . The chorus bewails the suicide of a frustrated lover. The orchestra swells, then dies as the curtain falls. The enthusiastic audience applauds, perhaps cheers. Lily Pons, renewing a grand success in the title role steps forward to take curtain calls. The applause climbs, wanes, falls. The full house slowly oozes forth onto Broadway and 39th. Everyone is happy, but no one gives a thought to the Greeks!

Yet, any attempt to trace the origin of modern opera leads inevitably to the ancient Greek theatre. The earliest examples of true operatic music are found there. In Greece, where all that is greatest in art had its origin, the employment of music to increase the effect of drama produced, in our most modern meaning of the term, a true opera. It may seem strange to speak of twentieth-century opera as one of the oldest institutions in existence, yet our search necessarily leads us back to a time long before the beginning of the Christian era; details of opera are embedded in the history of ancient Greece, for it is as old as the drama itself.

### Nurtured in Greek Theater

Opera was nurtured in the theater at Athens. The great choruses of tragedies like "Agamemnon" and "Antigone" were sung to the grandest music then composed. The words of dialogue were musically declaimed with musical inflection throughout, and the words were accompanied by an orchestra of lyres and flutes, which, to make a modern comparison, correspond in tone to the harp and clarinet of today.

Aeschylus and Sophocles might be called the earliest librettists of opera. Their tragedies were written in verse in order to gain the power of expressing their thoughts with the greatest amount of dignity that language could command. The music, which they wrote themselves, raised the artistic effect to supreme heights.

### A Gap to Renaissance

Between ancient and modern times there is very little to be found resembling opera except perhaps the miracle plays and a few comic ballad operettas. Until the sixteenth century European thought and life took root in the all-embracing idea of the Church, and art, especially music, was chiefly religious. The advent of the

Renaissance bequeathed to Europe, and particularly to Italy, a rebirth of interest in classical culture. The study of Greek literature spread rapidly. The Greek drama especially was the subject of the closest study. This study stirred up the desire to restore tragedy to its former greatness. Even a superficial investigation, however, showed that to repossess the Greek drama in all its beauty and significance, it was necessary to revive Greek music, since music always was an important, if subordinate, part of the drama of the old poets.

Just what form Greek music took was not known. A few philosophers had written something about the music of their times, but they did so in such exaggerated and complicated phrases that their evidence is hardly reliable. It is known with some certainty that the instruments most used by the Greeks were the flute, the harp, the cithara, and the lyre. Occasionally the Greek terms "symphony" and "harmony" are encountered in the philosophic writings, but the sixteenth century students considered the meaning of these words too indefinite to warrant any positive deductions concerning the nature of ancient music.

### Earliest Opera Effort to Reproduce Effect of Greeks

Notwithstanding all the research which these students of the classical tradition carried on, no trace was found of music actually in use among the Greeks. Since the amphitheatre in which the drama was performed was of such enormous proportions, these men nevertheless knew that the actors and chorus musically declaimed their respective parts. The earliest opera now existing was a sincere effort to reproduce this music-dialogue effect of the Greeks. Opera was a result of the attempts to "revive the just designs of Greece."

### The Camarata Active in Florence

Florence especially was the center of enthusiasm for Greek culture. In this city a select group of scholars and musicians, known as the "Camarata," met at the home of Count Bardi to discuss the possibility of reproducing in the sixteenth century the musical declamation of Greek tragedy. Jacopo Peri, a musician of the group, was first to make actual progress along that line. Towards the end of the century he composed a musical drama, *Daphne* (1597). A few years later the same composer produced *Euridice*, the first publicly performed Italian opera, in 1600, at the marriage of Henry IV and Marie de Medici. According to its preface, it was written "to test the effect of the particular kind of melody" which musicians of that day imagined "to be

identical with that used by the Greeks and Romans throughout their dramas."

### The Term, Opera, Came into Use

These, and other early works were known as musical dramas; it was not until the middle of the century that the term opera came into use. As in the Greek tragedy, however, the emphasis was on the dialogue; the music was essential, but secondary. Other characteristics of the ancient drama are found in this early opera. The choruses of the early opera were introduced freely, and the choral singing served to set the theme and the mood, and to enliven the performance. The orchestra, too, is found in tragedy and in early and modern opera. It is true that the orchestra has come a long way since the days of Sophocles; the flutes and lyres of the ancients have been augmented by many other instruments and the whole orchestral effect has been perfected; nevertheless, the roots of the operatic orchestra are in Greek tragedy.

Even the prologue, which characterized the Greek tragedy, was taken over into opera. The prologue of *Pagliacci* is a good example of this. The scene is laid in Calabria at the time of the feast of the Virgin di Mezzagosto. During the prelude, or prologue, Tonio comes forth, as in the prologue of ancient Greek tragedy, and explains that the subject of the play is taken from real life and that the composer has devoted himself to expressing the sentiments, good and bad, but always human, of the characters he introduces.

### Greek Chorus Retained

Distinct influences of the Greek tragic chorus are found in many modern operas. "The Barber of Seville," "Rigoletto," "La Traviata," "Dido and Aeneas" are but a few examples of operas which have made effective use of the chorus.

Thus in Greek tragedy the principal features of modern opera are found, in somewhat different form perhaps, but fundamentally the same nevertheless: scenery, dramatic action, solo and choral singing, the orchestra, the prologue. The opera, then, dates back as far as Aeschylus, Sophocles, and Euripides; "their dramas were essentially opera." When twentieth century opera lovers listen to Rosa Ponselle or Lawrence Tibbet, John Charles Thomas or Kirsten Flagstad, little do they attribute to the Greeks. Today we call it opera; the Greeks, too, had a word for it!

## PARENTS Are Thine, Too

Sister M. Dolores, St. Joseph's School, 597 Stevens Street, Portland, Maine

SCHOOLS are a community project. The Holy Father, Pius XII, in his *Christian Education of Youth*, says that education is "essentially a social and not a mere individual activity." He continues in this same encyclical:

In the first place comes the family, instituted di-

rectly by God for its peculiar purpose, the generation and formation of offspring; for this reason it has priority of nature and therefore of rights over civil society. Nevertheless, the family is an imperfect society, since it has not in itself all the means for its own completed development; whereas civil society is a perfect society, having in itself all the means for its peculiar end, which is the temporal well-being of the community.

There are two kinds of perfect society: Civil society for the attainment of temporal happiness and God's Church for the attainment of supernatural happiness, always imperfect in this life, but perfect in eternity. Both these societies, inasmuch as they have as an end the common good, are inseparably bound up with education.

Civil society is concerned with man as a whole; therefore it establishes schools in order to help the parents of that first society in the work of forming the children.

The Church, one, holy, Catholic, and apostolic, has pre-eminent right in education. It received its command to teach from its Divine Founder, Jesus Christ. In baptism, this holy Mother gives life, the life of grace, to each new member of the Mystical Body. For this twofold reason she maintains schools at great cost and sacrifice. To this end, she admits into her inner sanctuary men and women whose life work is the spread of Christ's kingdom in the world about them but more especially in the hearts of little children.

### Schools Not Isolated Units

Schools by the very reason which created them cannot be isolated units. Teachers do stand *in loco parentis*. Parents cannot give their children the specialized training that schools afford. There comes the time when the child must leave his parents' side to explore a bigger world. He needs to learn and to know because God made him a metaphysician. He needs to develop socially as well as physically. The home cannot provide all this so the parents look to agencies which can. These agencies are schools. Since this is so, and parents surrender their children only with a view to obtaining added formation for them, the school cannot be indifferent to the existence of the home, to this particular home. Teachers do not have exclusive rights over education. They are first and foremost auxiliaries to the parent if the priority of the family unit holds.

### Educate Parents Concerning Their Role

School becomes a fascinating place for the child. Many times it shares with the child comforts which he may not have at home. However, is this child in school only to realize what he cannot be provided with at home in the order of learning and discovery? Or is going to school something which a child must do because of the Law, an obligation his parents must discharge under fear of penalty? Or is it a place for him to stay while the parents are engaged otherwise? Teachers are not in the field very long before they become alert to the



fact that any one of these views obtain. Therefore in order that parents, too, may understand that the task of education is theirs, that they can teach the child at home what the most ambitious school program cannot teach, they themselves will have to be educated to that idea. This is the work of the school.

### Parents Are Interested People

Parents are interested people. They are people to be recognized. In some schools they have served as school nurses. They take part in hot lunch programs, in First Friday breakfasts. They have even furnished the school with specialized services in art and physical education. Many parents, fathers especially, have been invited to the classroom to tell the children about their various occupations. Witness the interest with which a child will listen to a father, a member of the FBI, a former aviator, or an interstate truck driver. In many of these knowledges the child is sometimes several generations ahead of the teacher.

### Parents See What Goes on in Class

Back-to-School days for parents have been successful. Parents are invited to school one afternoon a week for about an hour upon school closing. One teacher at a time, and only one grade an afternoon, introduces the texts, presents methods and may even encourage the visitors to do a little of the work of the grade. When parents have seen the whole machinery in motion, a general visiting day will do most good. Parents then come back during the school day to see the children doing the things they learned about after school.

Back-to-School days do not require special programs. The teacher of the class shows the parents of the children of that particular grade what goes on in the classroom. The teacher's posture, composure, skill, and technique will inspire confidence. For many parents there will be laid before them great panoramas of possibilities for their children. Such a program opens up understanding between home and school. And once parents know that they are wanted, much carping and criticism will cease.

For principals who feel that such a program cannot be carried out in their particular school, there are always the assemblies where the whole school takes part. Parents can be invited to these. The few who come will spread their good will and enthusiasm in their respective neighborhoods. Interest will grow.

### Honoring Past Graduates

A heart-warming event for parents is a small program honoring the past graduates of the school and whose children are now in attendance. Such a gesture is most productive of all that teachers look for in parents.

There are parents who cannot come to school and parents who cannot be reached at home because they work. A set of questions designed to find out what they understand by discipline, what their opinion is on

homework, what they think the work of the school is, what they would like to see the school doing, and other items pertinent to the particular school does much to strengthen home-school relations.

There are the notes sent to the home demanding that the parent come to the school. Such notes and demands carry an air of foreboding not too encouraging to the parent. There are times when such instruments become necessary; however there are times when a note of commendation might go home or a friendly encouraging word might be extended to the burdened parent of a confused child.

### Filmstrips Directed to Parents

The local Mothers Club or PTA should have a special interest taken in it. There are many filmstrips for parent orientation as well as educational films showing the work of the school. Parents leave meetings of this kind refreshed and feeling proud of what is being done for their children.

The comment can be offered that some parents might be over-demanding or become too officious with an extended public-relations program. None of the devices mentioned is just paper work. Each has been tried and found true. Where the administration and faculty keep in close contact with best educational practice and where they form a team, parents will not overstep. They will marvel that such compactness exists in the interest of their children. They will be awed by the resources of their local parish school.

Back-to-School days, open house, and all the other plans avail naught if the faculty is not filled with Christian charity for individuals. Like the speaker in the *Brothers Karamazov*, we must not become so enamored of humanity at large that we become more and more removed from individuals.

To sum up, parents as well as teachers are interested in the same small being, that candidate for citizenship in this world, and that immortal soul destined for the vision of God's ineffable Majesty in the next. Let us open our doors and hearts to them.

## INTRODUCING THE CONNORS: Courtesy at Home

*By Sister Marie Angela, I.H.M., St. Michael High School, Flint, Michigan*

"I'M SORRY ABOUT THE DINNER, JOHN. It isn't exactly what I had planned; but poor old Mrs. Smith called just as I was about to begin preparing the meal, and she left only fifteen minutes ago. So this had to be an emergency dinner."

"The dinner is all right, Marie. But what about the other members of the family? Couldn't they help out in such an emergency?"

There was an uncomfortable silence. Frank opened his mouth to speak, then closed it again. Mary Ann



just kept looking at the plate in front of her. Finally Mother spoke up.

"Frank did help out, John."

### Frank Applies Lesson Learned

"Yes," agreed Frank, fairly bursting with virtuous importance. "When I came in at five o'clock there was no one in the kitchen, and not a thing to eat in sight. I could hear talking in the living room, but this time I knew better than to run in and shout, 'Mom, when do we eat?' the way I did once when Aunt Helen was visiting. I still remember what happened after that."

"I'm glad that lesson took effect, Frank," smiled Mother. "I certainly would not care for a repetition of that embarrassing scene."

"So today," continued Frank, again singing his own praises, "I put on the teakettle, set the table very quietly, got out the bread and a few more things that looked eatable, and prayed that Mrs. Smith would soon go. When she did go, at last, Mother came to the rescue and made things hum."

"Not so bad, Frank," complimented Father. "But how about the young lady of the family?"

"Mary Ann comes home any time she feels like," Frank accused hastily.

"I suppose you are *always* home right after school, aren't you?" blazed Mary Ann in a dangerously sarcastic tone. "Don't forget about the time you didn't come in at all, and Dad went out and found you, after dark."

"Oh, but that was last year, when I was a *little* boy. I know better now."

"Thanks."

### Home Should be Pleasant Place

Mr. Connors cleared his throat. "What about quarreling at the table? I thought we all agreed long ago that was out of the question. Home should be a pleasant place, you remember, not just a place to eat and sleep."

Mary Ann's eyes were again glued to her plate, and her cheeks became more pink than usual.

"I came in just before you, Dad," she finally confessed. "But I don't see how I could help it that Mrs. Smith called on the very afternoon that the girls asked me to go to the park with them."

"Oh! And did Mother know you were coming in at such an hour?"

Poor Mary Ann had nothing to say. "No, I didn't know it, John," said Mother finally. "And I was depending on Mary Ann for a little help after school."

"But Frank just got in at five o'clock, Mother. He said so himself."

### Entitled to Recreation

"Mary Ann, Frank came home after school, changed to his play clothes, went to the store for me, and got permission to practice football for an hour. I gave the

permission, because he had cleaned the whole yard and both porches yesterday afternoon. After all, he is entitled to some recreation, too."

"It seems to me," Mr. Connors suggested, "that a little organization might help out the situation, wouldn't it? Suppose Mary Ann takes one afternoon to be responsible to come right home and help, and Frank the next. Then, if something unforeseen comes up, they could arrange differently during the day. How about it?"

"Sounds good to me," replied Frank immediately, "and it's Mary Ann's turn to come right home tomorrow, too."

"All right," agreed his sister, raising her eyes at last. "And I'm sorry, Mother. I knew I shouldn't stay so long without permission. My conscience was bothering me so I couldn't enjoy being at the park at all."

"Very well, Mary Ann," smiled Mother. "There really was no great harm done today, since Father was polite enough not to complain about the dinner, and Frank was so willing to help out. But I really wish you children would let me know where you are, and with whom. Then I wouldn't worry so much about you."

"Do you really worry about us, when we don't come right home, Mother?" asked Frank.

### Yes, Mother Worries About You

"Yes, Mother does worry about you, little boy," interrupted Father. "Mothers are like that. I can remember, once when I was a boy, I stayed out later that I should, and Grandma Connors cried when I came home. After that I was always careful to ask my mother before I went anywhere. Telephones were not so plentiful as they are now, either, but I never wanted to see my mother cry again."

"By the way," continued Father, "here's another little incident of long, long ago when your dad was about as old as you are now. One of my best friends had been told to be home at a certain time to help his mother with some work. He conveniently 'forgot' so he could go boating with the rest of us. When he finally went home, he found his mother in a heap on the basement floor. She had tried to do the work alone, tripped, and broken her ankle. After all, Bill had to do most of the housework for weeks. But he said over and over again that his whole life would not be long enough to try to make up to his mother for his selfish disobedience. You may be sure he *remembered* when he was told something from then on. He was the most obedient, thoughtful boy in the whole neighborhood."

"I think I'll begin to be the most obedient, thoughtful boy in our neighborhood, too."

"That's right, Frank. Obedience, thoughtfulness, helpfulness, and courtesy are the only things that will keep Home the happy, orderly place it should be. Remember: 'Home is where each one lives for the other, and all live for God.'"

(Continued on page 198)



Deus Scientiae Fons

## NAZARETH COLLEGE

(A Catholic college for women conducted by the Sisters of St. Joseph, formally opened as a college in 1924.)

### LOCATION

The College is located on an 80-acre campus in metropolitan Kalamazoo, Michigan, 140 miles from both Detroit and Chicago.

### ACCREDITATION AND AFFILIATIONS

Nazareth College is authorized to confer degrees by the Michigan State Board of Education; accredited by the North Central Association of Colleges and Secondary Schools; affiliated with the Catholic University of America; holds membership in the Association of American Colleges, the National Catholic Education Association, the National Commission on Accrediting, American Council on Education, National Association of Schools of Social Administration, the Council on Social Work Education, the Association of Catholic Colleges of Michigan, and Michigan Colleges Foundation, Inc.

### COLLEGE OBJECTIVES

Nazareth College offers a program of studies pointed to the formation of the Christian woman: an alumna, gracious and Christ-like, whose culture is translated into self-giving and responsible citizenship. The College maintains this directive through the integration of theology and philosophy in the liberal arts curriculum.

Since the essential factor of education is the permeation and vitalization of the program with the doctrines of faith and morality, the student pursues a pattern that integrates spiritual, intellectual, cultural and physical values.

### FACULTY

Sisters of St. Joseph, lay men and women.

### LIBRARY

38,500 volumes; 258 periodicals on current affairs.

### DEGREES

*Bachelor of Arts* (Philosophy—Language and Literature—Social Sciences—Fine Arts).  
*Bachelor of Science* (Natural Sciences).  
*Diploma of Graduate Nurse*.

### CURRICULUM DIVISIONS

- I The Division of Theology and Philosophy, comprising the departments of Theology and Philosophy.
- II The Division of Language and Literature, comprising the departments of English, Journalism, Greek, Latin, French, Spanish, German.
- III The Division of Natural Sciences, comprising the departments of Biology, Chemistry, Physics, Mathematics, Medical Technology, Foods and Nutrition, Home Economics.
- IV The Division of the Social Sciences, comprising the departments of History and Political Science, Economics, Sociology, Education, Business Education, Physical Education.
- V The Division of Fine Arts, comprising the departments of Art, Music, Speech.
- VI The Division of Nursing, in which the student matriculates at the College for two semesters and continues studies for two years with co-operating hospitals.

Illustrations (counter-clockwise): college chapel; campus aerial view, winter sports; home economics, preparing for musicale; dramatic presentation.



Deus Scientiae Fons

## NAZARETH COLLEGE

### THE CO-CURRICULUM

Student Personnel Services: Individualized Guidance Services—Placement Bureau—Foreign Student Program.

College Societies and Clubs: Student Association—Humanities Club—International Relations Club—Music Club—Science Club—Future Teacher Chapter—Sodality of Our Lady of Nazareth—Catholic Students Mission Crusade—National Federation of Catholic College Students—Catholic Forum.

Student Publication: *The Nazareth News* (bi-monthly).

### ADMISSION: GENERAL REQUIREMENTS

Applicants must give evidence of good moral character and health and must rank in the upper half of the graduating class. The following must be submitted to the Registrar: a) personal application for admission, b) complete transcript of high school record, c) three letters of recommendation.

### ADMISSION: SCHOLASTIC REQUIREMENTS

A minimum of 15 high school units is required, at least 10 of which must be from the following: English (3), Foreign Language (for a sequence, 2 or 3 units must be in the same language), Mathematics, History and Government, Social Science, Natural Science. These 10 units must be grouped according to sequences: two major sequences consisting of 3 units each, and 2 minor sequences consisting of 2 units each. 5 of the 15 units may be chosen from any other subjects that are counted toward graduation in an accredited high school. N.B. The pattern of sequences may be disregarded in special cases when the student is recommended by the high school from among the more able students.

Transfer Students: in addition to a qualitative average of at least 1.0, such applicants must present a) complete initial transcript of academic record to the Registrar, b) statement of reasons for making transfer, c) letter of recommendation from pastor or other responsible agent.

Special students: those not applicants for a degree, may pursue such courses as previous training equips them to take, and with the consent of the Dean.

### EXPENSES FOR EACH SEMESTER

Tuition .....	\$100.00
Board and plain laundry .....	187.50
Room (Private) .....	62.50
Room (Semi-Private) .....	\$37.50-50.00
Dormitory .....	15.00

### SCHOLARSHIPS

Five resident scholarships and four tuition scholarships are available. Information regarding such scholarships may be obtained from the Registrar of the College before February 1st.

### SERVICE AWARDS

a) Student Loans: Students may secure loans by promissory notes from the student loan foundation; b) Student Service: application for student employment in the college should be filed in the office of the Dean-Registrar.

Illustrations (clockwise): nursing program; one of residence halls; afternoon tea; in the laboratory; boarder's room; art class.



### Problems for Discussion

1. What can children do to make home the happiest place on earth, and Mother and Dad the happiest people on earth?
2. Discuss the meaning of the quotation, "Home is where each one lives for the other, and all live for God."
3. What are some of the polite expressions that should be heard frequently in the home?
4. Should polite manners be saved for company or when away from home? Why?
5. How should smaller children be treated? Older people who live in your home, or come to visit?

### Things Polite Children Remember at Home

1. Start the day with a cheerful greeting to the other members of the family.
2. Thank a member of the family for a favor as graciously as they would an outsider. "Thanks" sounds ungracious. "Thank you, Mother," or "Many thanks, Uncle John," is much more polite.
3. Open the door and step aside to allow an older person to go through first.
4. Offer to go to the store, or help with the work.
5. Obey promptly and cheerfully if told to do something.
6. Be responsible to do appointed tasks well.

### My Practice

1. I will not bother Mother or Father with useless questions when they are conversing with visitors.
2. I will treat little brothers and sisters considerately, doing more work than they and helping them out if they are tired.
3. I will be careful to speak politely to everyone in my home, never complaining, quarreling, or ordering others about. This will help make home a happy place.

## TRAINING IN COMMUNICATION:

### Writing

*Sister Marie Cecile, S.S.J., St. Agnes High School, 530 W. Pierson Road, Flint, Mich.*

WEBSTER DEFINES WRITING as "the practice of composition." It is related that Robert Louis Stevenson religiously wrote fifteen minutes daily for the waste paper basket. Though we are unaware of the nature of the work thrown into the basket, we can deduce that through practice he gained facility in writing. We must be realistic. Students will learn to write by writing. Furthermore, the more their work is related to their interests and abilities, the better can instructors teach them to write with simplicity—clearly, graphically, specifically, and forthrightly. Likewise, a student who draws from a reading and listening program that has

been purposive can write more easily because of the transmission of facts previously learned.

### Assume Pattern of Usefulness

Since it is an educator's objective to make high school work utilitarian, then it naturally follows that writing should also assume a pattern of usefulness. Before enlarging upon this point, it might be said here that too often much bad writing results from voluminous assignments done with little supervision or direction in technique. Or, again, because it bears no relation to the students' interests. Hence, less but more correct writing employing simple, utilitarian English should be the aim of every instructor.

How can we make our writing program more purposive? First, by having students write about matters which have been previously discussed. The following topics might be recommended first for discussion and later for theme writing:

Man's Need of Religion.

Racial Prejudice.

What Does My Religion Mean to Me.

Communism vs Free Enterprise.

What I Mean by Being a Christian.

Moderation: the Key to a Good Life.

What General Social Qualities You Consider Important.

Qualities of a Good Leader.

Once these topics have been aired out, as it were, some food for thought is had for the development of a good theme. Students participating or listening to the discussion are free to elaborate and color themes by injecting additional viewpoints which frequently arise as a result of thought.

### Letters to Solicit Invitation for Visits

Every school makes visits or field trips to places of interest. Have students write letters to the company or institution expressing a desire to do so. These can be read aloud to determine the best and worst letter written. Then both are placed on the board for student correction. The following points are stressed:

1. Is the letter brief, clear, courteous?
2. Is its form correct?
3. What about its spelling, grammar, punctuation?
4. What about its sentence length? subordination?

Placement of both letters on board for revision and comparative study does much to enforce the essential aspects of letter writing. After the trip or visit has been made, a thank you letter is in order. The above procedure can again be followed. Students' efforts will have jumped up a step because of previous evaluations.

### Draw on Reading Background

Since much prescribed reading is done, it can now be integrated with the writing program. Paragraphs developed by such methods as definition, comparison and contrast, details, specific examples, and arrangement of



events in time order can now be composed with the use of the reading background as a storehouse from which to draw.

Then again we can effectively use the results of a reading program by evaluating things read in writing. In making evaluations, the teacher presents these five norms:

1. How does the work compare with others read? Is it better or worse than some other presentation of the same subject?
2. Is the work good or bad in presentation?
3. Does the work compare with the reality it represents? If not, it is incomplete.
4. Do the author's words bear relationship to the matter he is writing about?
5. Is distortion or prejudice present or absent in a book?

Listening can become purposive in a writing program by having the student evaluate or summarize conclusions arrived at as a result of the listening process. It is surprising how inept reports in writing can be until there is a proper integration of this skill with writing.

### Outlining an Exercise in Writing

Outlines constitute an exercise in writing. These may be formulated as a result of reading in preparing a book report or speech. These may also follow a purposive listening period in which backgrounds may be presented prior to an historical or literary study.

Writing may also follow as a result of observation as, for example, observation of one's self, a student, a town, a school, a city, a family, or nature. Formal or informal essays on portraits, real or imaginary, can evolve from a reading program. Writing of a descriptive nature can be developed by sharpening students' attention to the wonders of nature or the world in which they move. First, however, the reading aloud of the descriptive selections helps the students to recognize the necessity of word color in the conveyance of ideas and reactions.

(To be continued)

## MARIAN YEAR SHRINES

By Sister Mary Robert, S.S.J., Holy Rosary Junior High School, Pittsburgh, Pa.

MAY IN THE MARIAN YEAR seemed to call for something special in art. My class and I decided to make little shrines that could be used for classroom decorations or as plaques at home. Thinking that someone else may care to make a similar project, a perennial idea after all, we should like to tell you how it was done.

The backgrounds were prepared first—white construction paper 8" x 3" mounted on dark blue 9" x 4". We kept them under heavy books after pasting to prevent their warping.

Each child was given a piece of construction paper  $3\frac{1}{2}$ " x 3" for his shrine pattern, and another piece 7"

x  $4\frac{1}{2}$ " in the color of his choice for the actual shrine.

1. From the  $3\frac{1}{2}$ " x 3" piece folded lengthwise cut the pattern for the shrine.

2. Place the shrine pattern at the top of the  $4\frac{1}{2}$ " x 7" piece and trace; measure the sides and bottom  $\frac{3}{8}$ " from the shrine outline just traced; cut out; fold the bottom and sides as shown in the illustration; paste the tabs to the bottom (and the top ones to the roof later on); place a picture of our Lady within the shrine.

3. For the roof measure a strip  $4\frac{1}{2}$ " x  $\frac{1}{2}$ " with a  $\frac{3}{8}$ " tab for pasting; fold in half to mark the top; fold the tab down for pasting; cut the tab in the center to make the roof fit snugly behind the shrine.

4. Measure another piece  $4\frac{1}{2}$ " x  $1\frac{1}{4}$ " for the post; mark it off in  $\frac{1}{4}$ " spaces to be folded and pasted to make a hollow, four-sided post.

5. Place the shrine on the background, paste the bottom part first allowing the top free to insert and paste the roof.

6. Fasten the post beneath the shrine.

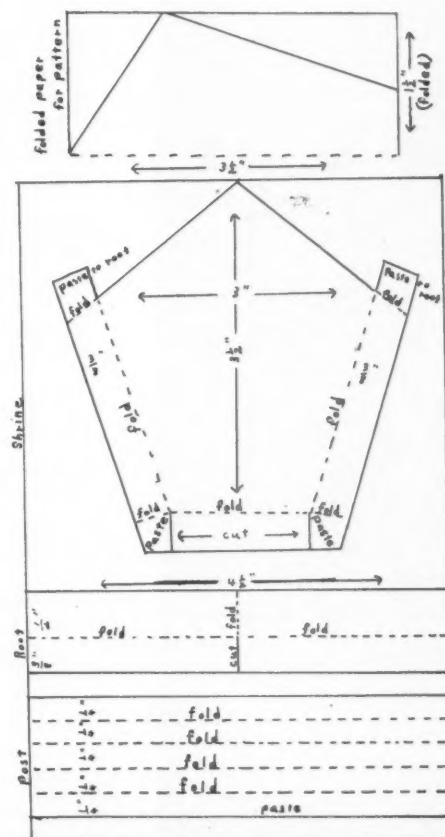
7. Adorn with tiny artificial flowers held in place by scotch-tape.

We made a similar but much larger shrine for the bulletin board.

Material: white cardboard.

Roof: 26" x 4"; tab 1".

(Continued on page 202)





## PROVIDENCE COLLEGE

(A Catholic college for men, day and resident, under the direction of priests of the Dominican Order; granted its charter in 1917. Providence College now conducts, for both men and women, Schools of Adult Education and Teacher Training.)

### LOCATION

The College is located on a 46-acre campus in Providence, Rhode Island, River Avenue and Eaton Street.

### ACCREDITATION AND AFFILIATIONS

Accredited by the New England Association of Colleges and Secondary Schools, State Board of Education, State of Rhode Island, the New York Board of Regents, and the American Chemical Society. The college holds membership in the American Association of Colleges and Universities, American Council of Education, National Commission of Accreditation, National Catholic Education Association, Association of Urban Universities, The Catholic Entrance Examination Board. It is recognized by the United States Army as a training centre for R.O.T.C.

### COLLEGE OBJECTIVES

Providence College aims to develop a free man by means of academic training, making the groundwork of its curriculum the theology of the Roman Catholic Church and the philosophy of Saint Thomas Aquinas.

This College conceives that man is made free when: first his intellect is informed with Truth concerning God and reality; secondly, his will is liberated from the domination of emotion, passion, and a slavish pursuit of material goods; thirdly, he is prepared to take his place in modern society equipped to secure the basic needs for himself and his family.

### FACULTY

Dominican priests, lay men.

### LIBRARY

40,000 volumes; a special branch of the library houses scientific periodicals and reference books in the natural sciences.

### DEGREES

- 1) *Bachelor of Arts* (Classics—Social Science—History and Political Science—Education—Letters—Mathematics—Modern Languages—Philosophy—Biology).
- 2) *Bachelor of Science* (Chemistry—Physics—Business Administration, Accounting—Business Administration, Management).
- 3) *Second Lieutenant Commission* in the Army Reserve or the Regular Army on completion of R.O.T.C. program.

### CURRICULUM DEPARTMENTS

Philosophy	Business Administration
College Theology	English
Mathematics	History and Political Science
	Military Science and Tactics
	Natural Sciences (Biology, Chemistry, Physics)
	Social Sciences (Economics, Education, Sociology)
	Languages (Italian, French, Spanish, German, Latin, Greek)

Illustrations (counter-clockwise): classroom scene; campus aerial view; in the laboratory; men's dormitory; glee club section in rehearsal; dining hall.



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# PROVIDENCE COLLEGE

## THE CO-CURRICULUM

Student Personnel Services: Department of Health—Individualized Guidance Services—Formal and Informal Functions.  
College Societies and Clubs: Delta Epsilon Sigma (National Scholastic Honor Society)—Student Staff of WDOM, college radio station broadcasting on regular schedule—Glee Club (presents annual College Musical Comedy)—Academic societies—Dramatic Society—Debating Society.  
Student Publications: *Veritas* (annual)—*The Alembic* (quarterly)—*The Cowl* (weekly)—*The Student's Handbook*.  
Athletics: Varsity and Freshman Intercollegiate Program (basketball, baseball, cross-country, indoor and outdoor track)—Intramurals in golf, tennis, hockey, skiing, swimming.

## ADMISSION: GENERAL REQUIREMENTS

- 1) The applicant must pass a certain number of tests administered by the College Entrance Examination Board. Candidates for this examination must write directly to the College Entrance Examination Board, P.O. Box 592, Princeton, N.J., and request a formal application blank. This blank should be filled out and returned to the College Entrance Board, Princeton, N.J. Upon receipt of the application and fee, the board will mail applicant a ticket of admission and notify him of the exact time and place of the examination. Candidates applying for admission for the fall semester should register for the series of tests usually administered in January.
- 2) The candidate's high school record and recommendation from his principal.

## ADMISSION: SCHOLASTIC REQUIREMENTS

- A 1) *Prescribed units for Freshman applicants in all areas of concentration:* English (3), Foreign Language (2), Algebra (1), Plane Geometry (1), History (1), Natural Science (1).
  - 2) *Recognized Elective Subjects and Units:* English (4), Latin (4), Greek (3), French (4), Spanish (4), German (4), Italian (4), Elementary Algebra (1), Intermediate Algebra (1), Plane Geometry (1), Solid Geometry (½), Plane Trigonometry (½), Ancient History (1), European History (1), English History (1), American History (1), Economics (½), Civil Government (½), Chemistry (1), Biology (1), Botany (½ or 1), Zoology (½ or 1), Physics (1), Geology (½ or 1), Astronomy (½ or 1), Physiography (½ or 1), General Science (½ or 1), Mechanical Drawing (1), Freehand Drawing (1).
  - B 1) *Bachelor of Arts program:* all prescribed units and a sufficient number of elective subjects to total 15 units.
  - 2) *Bachelor of Arts in Biology program:* all prescribed units (including 2 in Natural Science and ½ in Trigonometry) and sufficient number of elective subjects to total 15 units.
  - 3) *Bachelor of Science in Chemistry or Physics program:* all prescribed units (1½ additional Mathematics units) and sufficient number of elective subjects to total 15 units.
  - 4) *Bachelor of Science in Business Administration program:* all prescribed units and 6 units from elective subjects.
- N.B. Transfer and student veterans apply to the Committee on Admissions at the college.

## EXPENSES FOR EACH SEMESTER

Tuition .....	\$200.00
General Fee .....	30.00
Matriculation Fee .....	5.00
Room and Board .....	325.00

## SCHOLARSHIPS

Fifteen full or partial scholarships are granted yearly. Applications for such scholarships must be mailed to the college before February 1.

Illustrations (clockwise): ROTC; in main building; seminar; social at the college; intercollegiate basketball; dance intermission.

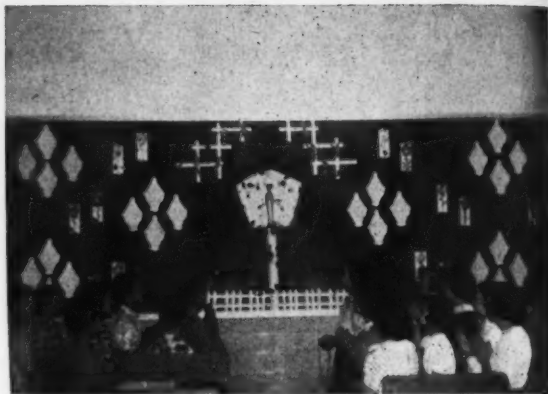


Shrine: length 17"; width—widest section 20", narrowest 12"; sides and bottom 2½".

Post: 24" x 12"—fold 3½" tabs on either side, bring together in back, making a flat surface to attach it to the bulletin board. The remaining 5" in front takes on the curved effect of a round post.

A plastic 14" statue of our Lady graced this shrine. Artificial tulips behind a tiny white picket fence (also made of white cardboard) were arranged below the shrine on each side of the post. Other artificial flowers and leaves completed the setting.

(At the right pupils are gathered about a display of their small shrines. At the center is the larger model shrine described above.)



## So You Want to Be a Nun!

(Continued from page 178)

community. A postulant or novice is free to leave at any time. A temporarily professed sister must await the expiration of her vows or receive a dispensation from them.

The crowning act in the life of the Religious, the event for which all the foregoing years have been but a preparation, is the profession of perpetual vows. By these a Sister binds herself irrevocably and forever to Him who has chosen her from among thousands, and whom she loves with all the ardor and devotion of her pure womanly heart. With her soul filled with gratitude she repeats the words of the psalmist, "Blessed are they that live in the house of the Lord forever."

### Sacrifice Demanded

The call to the religious life is one of the noblest vocations that can be offered a Catholic girl. It demands sacrifice; it demands abnegation; it demands heroism. But it is not a life of inhibitions and frustrations. It is rather a life of maximum activity and glorious fruition. Christ counseled, "If thou wilt be my disciple, deny thyself, take up thy cross, and follow me." "A hard message," sighs the world and turns away. "But not to those who love," cry out the religious women of all times and places.

That they speak truly the 150,000 sisters of the United States alone witness. One can hardly realize what a powerful force for good these consecrated women are. Without them, the work of the Church would be seriously handicapped. Without Sisters, almost 10,000 schools of various kinds would be closed and some three million children would be deprived of a

Christian education. The orphans from over 350 institutions would be turned over to the state or to private agencies. Old people from over 200 homes would have to seek shelter in public institutions or die in loneliness and want. More than 700 hospitals would close their doors. Without Sisters, foundling homes, day nurseries, refuges for wayward girls, homes for working women, sanitariums, and many other charitable institutions would have to be discontinued.

### Example Given

In the Catholic Sister, the love of Christ for His fellowmen finds its most complete expression on earth. Through the gentle influence of Religious, prejudice is destroyed in many hearts that would otherwise be bitter foes of the Church. In the nun, a world that looks cynically at all purity sees purity made a way of life. A society that preaches altruism and practices gross selfishness sees in the nun's devotion to her fellowmen a spirit of sacrifice that burns out her very life in the practice of the most exalted charity.

There are many Sisters in the world today. There is need for many more. Surely, God continues to give His special graces of vocation. Surely, there are generous, self-sacrificing girls who are willing to give up what the world offers them, good though it may be in itself, to devote themselves to the intimate service of God. Do we—priests, Religious, laity—do our share to promote the cause of vocations to the sisterhood? May I suggest that all of us add this one more petition to our daily prayers: O God, grant that for Your greater glory and the salvation of souls many and fervent workers may enter that chosen portion of Your vineyard, the sisterhood. Amen.

## CAVE Meets Easter Week

AT the executive meeting of the officers and board of directors of the CATHOLIC AUDIO VISUAL EDUCATORS Association, held in Pittsburgh on October 8, 1954, it was agreed to have a joint meeting with the National Catholic Educational Association during Easter Week, 1955, with the

CAVE Association having its own program.

An agreement to this effect was signed by the Rt. Rev. Msgr. Frederick Hochwalt, secretary general of the NCEA and Rev. Leo J. McCormick, Ph.D., president of CAVE. The dates for this joint meeting are April 12-15, 1955.





# Book Reviews

*Mary Speaks.* By Rev. Henry P. Thieffels, C.S.Sp. (Notre Dame Publishing Co., 1954; pages 190; price \$2.50, to the Religious \$2.00).

A prayer book capable of holding the attention of a child during Mass is *Mary Speaks*. The author has tastefully chosen an appropriate colored picture to accompany each of his simple meditations on the different parts of the Mass at which the reader assists in the company of God's Mother. The ends for which the holy sacrifice is offered—adoration, contrition, thanksgiving, supplication—are imperceptibly interwoven in the simple, direct speech that is a child's language.

Throughout there is a charming intimacy between Our Lady and the child who is praying through her. For example during the Canon she says to him:

"At this time Jesus changes the bread and wine into His own Body and Blood. Come, let us kneel and adore Him. Whisper your intentions to me. Tell me for whom you want to pray. I will speak to Jesus for you."

This splendid little volume helps the child during Mass to reach Jesus through the loving heart of His Mother.

An additional feature which makes the book very helpful for children is the vividly illustrated Way of the Cross. Each station is explained clearly and briefly. Then follows a sentence or two in the form of a meditation. There are no long wearisome prayers or hymns; nevertheless, the essentials are there to kindle in the heart a real devotion for the Way of the Cross.

Mary's favorite devotion, the rosary, is adequately explained and attractively illustrated. The explanation of each mystery is followed by a loving consideration. In *Mary*

*Speaks* the author fosters devotion to the Mass, the stations and the rosary, and there can be no safer approach—*Ad Jesum per Mariam*.

What a nice Christmas present this neat little volume will make for a youngster whose parent has been told about it in time.

MOTHER FRANCIS REGIS  
CONWELL, O.S.U.

*Behold the Handmaid.* The Story of Our Blessed Mother. Illustrated by Paul Eismann (George A. Pflaum, Publisher, Inc., 1954; pages 48; price \$.25).

In these days when the comic book format is being so abused by those who pander to lust or glorify violence, it is refreshing and gladdening to see the picture story being used for the praise of our Blessed Mother. This is important, because, whether we like it or not, children and also adults will continue to read "comic" books because of the powerful attraction possessed by the picture. Since the mass of men get their ideas from pictures, as our Holy Father Pius XI pointed out, it is all to the good when such a psychological device is used to give honor to God or the saints. In the present instance, never has it been done so well.

The story of the life of Mary is told with love; the whole work breathes love; and the reader himself catches some of that love before he is through. First, the work is commendable because of its scholarly accuracy. Since a picture story is built around details, neither author nor artist can hide ignorance under a veil of vagueness. Next, a very wise distinction is made between the facts as known from Scripture and Tradition, and the legends that have been woven around the facts.

But most worthy of all praise is the lyric beauty of the descriptions and dialogue, which are reverent

without being stilted, sparing without being sterile. The author wisely lets the picture carry the story as much as possible, and when climaxes are reached in the story of God's love for Mary there are no words at all. Love best speaks in silence.

This book is to be recommended not only for children, but for adults as well. Even the priest can profitably peruse it, for this is a scholarly work in a popular format, which is all to the good for it should reach a wider audience. The author, artist and publisher deserve credit for working together in this labor of love to Mary in her Marian year. (Rev.) MICHAEL F. MULLEN, C.M.

*The Apostolic Itch.* By Vincent J. Giese (Fides Publishers, Chicago, 1954; pages 126; price \$2.75).

An active layman gives us an account of the lay apostolate. Perhaps no one is better equipped than Vincent Giese to tell us of the intense development of the lay apostolate in the United States. For years he has studied Catholic Action in the United States and in Europe. He knows the potentialities of American Catholicism and in the ten chapters of his short book he shows the way to the development of these potentialities.

Catholic Action, he tells us, has become the official means of the Church to enlist the laity in the apostolate of the hierarchy. It is the layman's way to become active in the work of the Church, his way to assume rightful burdens in the mission of the Church to reach all men. In his life he must reveal Christ to his fellowmen that they in turn may react and follow Christ. In this work he can never lose sight of the fact that he is only an instrument of God's grace.

Giese reminds even the Catholic journalist that he "must avoid trying

to club (non-Catholics) over the head with Catholic doctrine." These missionaries of the press, and other missionaries, will discover that there is a much wider area of common beliefs, even among non-Christians, than we admit or suspect. Missionary journalists in particular must be "deeply concerned with problems which all people share, whatever their faith." We as Catholics must show our neighbors that we are genuinely interested in our common problems, and are willing

to work with them in solving these problems.

It is for the militant Christian "to penetrate American culture with the Christian message." While the Christian needs a sociological vision, he cannot do without the Christian vision. In the words of Father Langdale, "there is a Christian obligation to give a Christian meaning to the new age in which we have entered."

The Catholic has a definite role in the American non-communist liberal

movement. This movement is concerned with issues in which Christians can legitimately be interested. It is ever vigilant to locate the precise issues where freedom and justice are in jeopardy. These are issues where all citizens can unit to act in an organized manner. But it must be remembered that "a liberal movement which does not have at heart a Christian notion of man . . . is not authentic." Giese does not accept the monolithic liberal, who "wants belief in birth control, euthanasia, therapeutic abortion, total secularism in education, omniscience of science in matters of religion and ethics, and absurd interpretations of the First Amendment." True freedom is the freedom to do what one ought to do.

The layman is convinced that it is through the world that he, even as Saint Thomas More, must work and achieve sanctification. A reflective reading of these ten essays will convince him that he has a personal vocation within the Catholic Church. (Rt. Rev. Msgr.) P. E. CAMPBELL

*The Challenge.* By Father Daniel C. M. Higgins (Salesiana Publishers, Paterson, N. J., 1954; pages 128).

*The Challenge* is not an ordinary biography replete with dates and events. It is rather a series of flash-points in the life of Dominic Savio.

Boys will like the contents of the chapters, but educators will appreciate the author's preliminary remarks introducing these chapters. Of special significance is Don Bosco's edition of Catholic Action long before the term became official. Nor can we overlook the words of the author in his introduction. Dominic Savio is "the perfect model and inspiration for both pastors and altar boys of today in their mutual relations. How very-short-sighted is the pastor who neglects that source of thundering legions of Catholic men of tomorrow—altar boys."

The canonization during the Marian Year of a school boy who made the resolution at his First Holy Communion to have for his chief friends Jesus and Mary has a special meaning for young men of today. Don Bosco himself seemed to have had an intuition of the place

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*Adventures in Reading* (Pages xv, 686; price \$3.60).

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(Cont. on p. 218)

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## PANEL DISCUSSIONS and Addresses at CAVE\*

### USE OF A-V MATERIALS in High School

#### A Panel Discussion

#### VISUALIZING ECONOMICS

Mr. Howard W. Bennett, Manager, Economic Training,  
General Electric Company, New York, N. Y.

I WELCOME the opportunity to give you briefing on an economic presentation that has been used in our organization for the past five years. As you might expect I am going to find it very difficult to condense 9½ hours of presentation in 15 minutes. The most that I shall do is to show you what the board is—there it stands before you as it is completed at the end of the ninth hour of discussion—and tell you very briefly the makeup and the content through that period.

#### Purpose of Company Programs

At the outset I must tell you the purpose of these programs. First, we are very desirous of having the channels of credibility deepened between management and the labor forces of American industry; secondly, we are very desirous of having our work-force understand how they really earn their living and also have some idea, and appreciation of the responsibilities, the intricacies, the decisions and complex job of operating under the private enterprise system. Thirdly, we would like to have our communities better informed of what goes on within the four walls of a manufacturing organization, that they too may understand the part that American industry plays in the way of life and what it has meant in these past 177 years under the American Constitution and Bill of Rights.

#### Educational Programs Two-Way Communication

That brings us to the very specific reason of why we proceed as we do. First, we want to create a pattern, a semi-foundation, for these studies in a climate of congeniality and trust. There is only one way to do that, making sure that our programs are factual, and that they be a genuine two-way communication. Not, "I'm telling you," but rather, "Let us discuss it together." Not who is right, but what is

\* The publication of these panel discussions, continued from the October issue, was facilitated by the cooperation of three tape recorder manufacturers: Ampro Corporation furnished a tape recorder with an operator for all but three of the sessions; Webster Chicago Corp. supplied a Webster tape recorder and operator for two sessions; and a "Crestwood by Daystom" was loaned for recording one session.

right. The first program of this series has been given to some 163,000 of our 230,000 people. We have this program on the way now, with about 71 of our departments covered.

#### Company Structure Covered in Study

In the study we have included all General Electric management: the board of directors, the president, operating and advisory committees, the 15 staff vice presidents, the 33 operating vice presidents and the various layers of managers and supervision under them. But the big segment of this pyramid of people in industry is the hourly paid organization. It is to them that these programs are pointed.

Our leaders must be credible; they must be men among men; they must be respected by the people with whom they work. They must be loyal, sincere; loyal to their company, sincere to their country. We are not in the business of making red-blooded Americans out of Stalinists, communists, or left-wing socialists. We haven't time. Our primary business, as you know, is engineering, manufacturing, marketing, finance.

In the second program are some ideas that we are trying to get across. They are the basis of the corrective technique, correcting certain economic fallacies that exist in the minds of many people across this nation.

#### Necessity Forces Company to Have Education Program

Some of you may question industry's objective in going into the education business as such. Believe me, we do not want to; but we feel that with two out of every three people in the country gainfully employed in either industry or agriculture, therein lies a very fertile field in which to implant, fertilize and cultivate the seeds of Americanism and to hold true those heritages of ours. It is a corrective technique that we hope to apply. These programs are the foundation.

#### Sample of Erroneous Thinking

Let me give you a prime example of what I mean. We find from questioning many people that some 85% of them believe that the production of war goods in America increases our standard of living. Yes, believe it or not, over 85% of the people believe that. Also that civilian goods were scarce in World War II because business leaders would not invest in building, equipment and tools. Also that high profits caused all the high prices in war periods; ceiling prices should never be raised in war time. Did you know that over 95% of the people in American industry believe that corporations "made a killing" in World War II, the facts not withstanding. How short a memory!

Many people believe that the Government debt hurts

no one; that business leaders cause all the post-war inflation. "Corporation taxes are good because they don't cost me anything." Is that so? Let me tell you that the tax bill of every American industry is included in its cost, eventually into its selling price. Those are the problems that we face; those are the beliefs that are rampant among many American people today.

### Twenty-Foot Flannel Board Chart Explained

I shall show you how these (paste-ons) work. They all come off the board, they are all put on the board as a result of questioning by the conference director. We build first one board and then another. This is a picture of the American business system as it exists at the present time. (Ed. Note: The balance of the presentation would require the visual treatment for adequate understanding.)

That briefly is the program; it covers production, fiscal and monetary policies, controls, the various dates that go to make up the program as you see it charted, the reconversion program again, peace-time economy, and then, of course, the economy as you see it under the impact of the Korean period.

If any of you live in our plant communities, please contact either the local office or the plant for further information. These programs are in the public domain. We are more than anxious for you to cooperate with us or permit us to cooperate with you, because the final objective is raising the national level of economic education.

## Motivating Pupils in the STUDY OF CURRENT EVENTS

*Mrs. Marjorie W. Longley, Assistant Manager, School and College Service, The New York Times*

I SHALL try to tell you everything that I have to say in fifteen minutes. The *New York Times* has spent a great deal of time and money in the past few years trying to bring our children to better citizenry, to have them better informed, to have them know what is going on. We feel it is very important to the children to establish a good reading habit while they are in school.

### Problem to Teach Appreciation of Newspapers

We have quite a problem ahead of us, as teachers, in trying to instill in the children a real appreciation of a good publication, of reading a good newspaper and really enjoying it so that when they get out of school they do not throw the good newspaper in the ash can and pick up a scandal sheet and comic book. We have a dual purpose, not only to give them information about what is going on in the world, so that they can be better citizens, but also to enjoy reading a newspaper. The program that the *Times* embarked upon has had some very successful results. At the present, the schools throughout the country that use the college and school service and our plan for working with the daily newspaper represent about one-tenth of the *Times'* circulation.

### Incorporate Current Events in Various Subjects

If you use the study of current events, per se, with children, perhaps you devote one period a week to it. The period is apt to be a very dull and sterile experience for the children. They will get up and recite the headlines to you like little parrots. As teachers you know perfectly well you cannot afford to waste that time because of curriculum

demands. Therefore what you have to do is put current events across in some other way. The way we advocate is to incorporate the study of current events in whatever subject you teach. It has been very successfully done through the English class, social studies, history, and economics, among others.

### Start with Sixth Grade

We start with the 6th grade and we work up. We work on the same premise as the Jesuits. We start at the very beginning and we teach them the proper use of the newspaper. Then we do not have to worry very much about the addition of tabloids later on. Our program consists in working with the regular paper and incorporating it within whatever study program you have. You may say that that is difficult on a particular day. What I am trying to teach will not have anything in the paper covering it. What am I going to do?

Just as an example, I have taken the subject that a social studies teacher from 6th grade right up through high school might be trying to teach to and I shall show you just how you can go about it. The subject is Africa which, of course, is a very fertile field. It is in the news today, but not every day do you find a front page story that is actually about Africa.

### Have Pupils Find Stories

When the children come into the classroom and pick up the paper for the day, you can say to them, "All right now, you find some stories in the paper that might interest you today." And you may think, "Oh, dear, they can really go running on and on. They will end up in the sports page and what am I going to do then?"

Well, I picked up yesterday's paper and I turned to the sports page. On it is a great big picture of the finish of the women's 100-yard dash in the British Empire game. Over here the third person is a girl from Northern Rhodesia, the one who came in third in this particular race. There is a story about the whole race and about the people competing. So, if your pupils turn to the sports page, you have them nailed, and you can go on to talk about Africa.

At the same time, you have other pages on which you can find Africa. Three stories were on the front page. There were stories about Israel which is right across from Africa; there was one on Iran. One here about the temperature which was very high the past few days. You can talk about the heat in Africa to start off.

### Various Items Serve as Springboard

You do not have to worry about their choice of stories. Some dear child in that class is going to pick out something that you can use as a spring-board into the rest of your discussion. That is very good because it is very dynamic. Because it is new every day, the children never tire of it; they always have something new and fresh in front of them and, because of the method of approach that we use, you do not have to work out the whole study plan ahead of time.

Of course, you have to tie it in and integrate it so that it does not run off here and there and get absolutely nowhere. Because you do have curriculum demands we put out background material that you can use to anchor discussion down and give you something concrete to work on.

### Emphasis Daily, Weekly, Monthly

We work on the premise of emphasis every single day, every week, and every single month. Every day the daily newspaper; every week we put out a special little supple-

ment for the children. I have passed out brochures in which you can see examples. We have this current weekly that summarizes the events of the week and ties them in with whatever you are teaching. Then every month, we put out a curriculum supplement which is the background of the news. We cover Africa, we cover India and Pakistan; we cover the farmer's problem. We cover the different teaching fields of English, social studies, history and economics. No matter what area you teach in, you will get two or three publications that you can use within your teaching. They are without charge.

### Classroom Demonstrators Available

We also turn out teaching aids to show how to go about using the daily newspaper in teaching. If any of you come from the eastern seaboard where you get the New York Times the day of publication, then we also have staff members who come into your classroom and give you class demonstrations on how to use the newspaper. This talk to your children is an added stimulus. To tie all this together, we have a filmstrip which comes out monthly during the school year. This filmstrip is actually a coordinator of all the things that I have talked about. It is also a permanent pictorial record.

I shall now show you our film on Africa, put out in December 1952. When you see it, you will note it is as timely today as if produced in June 1954. These filmstrips are so good that in spite of the fact that they are originally tied to a newspaper page, two or three years later they are still valuable as reference material. (The filmstrip was shown with pertinent commentary.)

## Teaching APPRECIATION OF MUSIC

Sister M. Bernarda, S.S.C., Maria High School, Chicago

**MUSIC APPRECIATION CLASSES** can justify their existence on the theory that everybody likes music of one kind or another, and everybody attempts making music of some sort all through life. We say we like a tune if, after having heard it, we can hum, whistle, or dance it. We especially listen to music just as naturally as we consume God's free air.

### Music Art Closest to Us

Of all the arts, music is the one which is closest to us. It is with us from our babyhood, it follows us through life, and it will continue being our occupation even when we are enjoying the Beatific Vision, for does not St. John in the Apocalypse tell us, "And they sung as it were a new canticle before the throne . . . those hundred and forty-four thousand who were purchased from the earth?"

Music can be tremendously enjoyable without one's having had any formal musical training, and one need not possess a special kind of talent in order to understand it. To know something about it from a technical standpoint is good fortune. It is like knowing the meaning of terms in a new game of any kind that one would wish to learn. This seems reasonable, but if one does not possess this knowledge in music, one simply becomes a part of the vast audience for whom composers have really written their stories in sound.

### Cultivate Taste

Taste for the beautiful must be cultivated in order to be appreciated more fully. Pleasures of the mind alone are enduring, for they come from the Eternal. The more one

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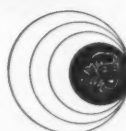
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learns to appreciate the beautiful, the more he will avoid and despise the ugly. If a man learns to become enthusiastic about Beethoven, he certainly will lose taste for Tin Pan Alley. An understanding of the works of Fra Angelico, Michelangelo, or Da Vinci is the best antidote for the cheapness and vulgarity of so many present-day movies, and a good portion of modern painting.

The study of music appreciation has helped many to a better and fuller understanding of the beautiful in music. However, in order to understand and appreciate music, teachers and books are useful only in so far as they help independent ability and judgment.

### Music Conceived for Listener's Enjoyment

Since music is especially conceived by the composer for the listeners' enjoyment, listeners will always be the largest group of musical consumers, and this is where audio devices in the school come into focus. Hence, any effective music appreciation course today employs as many of these devices as are obtainable or available.

The music appreciation teacher of today has a wealth of material, not only in the field of audio, but in visual aids as well. The ideal set-up for the distribution of these aids would be found in an audio-visual aids center staffed with trained personnel. However, because of limited finances, many schools are prevented from setting up such a center and staffing it properly. Then, too, where equipment is available, some teachers do not know the techniques of using it as teaching aids. The teacher then has an important role in making certain that *possible* aids in teaching become *actual* aids. This includes preauditing and previewing, and also knowing how to manipulate the mechanical equipment.

Hearing and seeing material before it is used is the only way a teacher can know its value, and in which embarrassing situations can be avoided.

### Preview Room in Boston College

The February 1954 issue of *Audio-Visual Guide* carried an interesting article describing a recently designed and constructed preview room at Boston College. The facilities are unpretentious, yet a room of this type makes the previewing of audio-visual material a pleasant task by providing the conveniences requisite for an effective job.

When a teacher is certain of operating the equipment, it is likely to be used at the moment of its greatest timeliness. One should never assume that the equipment is in working order. It is wise to try it out before starting to operate it for a group.

The usual concept of audio-visual aids is limited to films, recordings, and radio, but items like diagrams, maps, posters, slides, cartoons, models, photographs, and general exhibits have added to the enrichment of music appreciation teaching.

### Equipment Required for Music Appreciation

The well-equipped music appreciation room should contain the following aids: a record player; radio; piano; film, slide, and opaque projectors; a screen; a bulletin board; records; symphony scores; opera scores and librettos; textbooks on appreciation, history of music, and biography; charts or photographs of band and orchestra instruments; and pictures used in art, poetry, and literature which are associated with music.

I would like to mention a point regarding pictures or sketches of band and orchestra instruments. Very often a bassoon is pictured the size of a clarinet, a violin the size of a bass viol, and a piccolo the size of a harp. To forestall

false impressions, I would suggest that where there is a band or an orchestra in the school, arrangements be made to have members of these special groups come to the appreciation class, not only to give the students an exact idea of the actual size of the instruments, but also to demonstrate their tone and technique. The appreciation class always finds such digressions enjoyable.

### Have Good Equipment

It goes without saying that the record player should be such that it would give the best high fidelity reproduction. Poor instruments, scratchy and badly worn records, or worn-out needles, will reproduce badly distorted music so that sensitive students get the wrong impression and so lessen their love for music.\* Today it is also imperative that the instrument provide for the playing of records of all speeds. Besides the record player in the music appreciation room itself, it would be advisable to have another some place in the school where eager students could hear musical masterpieces to their heart's content. In the absence of such accommodation, students could be directed to the public library where the desired facilities are accessible. Such seeking out would also be a continuation of the music appreciation work begun in the schoolroom.

### Selections of Records

It is presumed that where there is a record library in the school the recordings are suitable for listening. They should be such as create a desire to be heard again and again. It is wise in building a record library to purchase such records as can be correlated with other fields of learning, such as: religion, physical education, band and orchestra, chorus, foreign languages, and English. For example, a recording of an English folk song may be used to demonstrate a type of voice, and the same record may be used in the English class to teach the singing of the folk song. Recommended lists of recordings may be found in various music appreciation textbooks. Practically every good magazine today carries a section devoted to records of interest to teachers of music appreciation.

In addition to the physical and mental stimulation afforded by records, a varied collection leads the student to a fuller appreciation of music. I might add parenthetically apropos of records, that the long playing records carry six times the content of a standard record and take much less storage space. In the end, they are comparatively less expensive.\*\*

### Gregorian Chant

Also I cannot refrain from recommending here the use of Gregorian Chant and Sacred Polyphony records, both as an aid in teaching and in improving our Church singing. At the present time there are scores of good recordings of Chant prepared by various groups—the Gregorian Institute of America, the Liturgical Music Guild, the Pius X School, the Benedictines of St. Benoit in Canada, the RCA-Victor, and those of Father Selner of Baltimore.

Excellent reviews of recordings of religious music can

\*Editor's Note: The needle is the worst offender, particularly as most teachers are misled by the phrase, "permanent needle." There is none such. A metal point is so worn after playing a vinyl-type record that it acts as a chisel on the next record. A diamond point, lasting for several hundreds of hours, costs less than only three long-playing records, but it will insure the rest of your record collection from permanent damage.

\*\*Editor's Note: The manufacturers have ceased issuing the 78 rpm records in the classical field. However, for shorter works (4-10 minutes duration) the 45 rpm records are practical, including the extended-play types.



be found periodically in the weekly review, *America*. Phyllis Glass not only gives a detailed description of the rendition recorded, but also evaluates the mechanical engineering. Her tie-up with pertinent historical facts makes her reviews invaluable to any interested teacher of Music Appreciation.

#### **Tape Recorder an Asset in Music Appreciation**

An asset in any music appreciation work is the recording machine. Disc or tape recorders can be an excellent aid. It is possible by this means to record beforehand programs that are assigned to the class and be used for discussion in class the following day. These transcribed programs may be used for repeat performances in the listening class, and may be stored away for future reference. Because the music on magnetic tape may be erased at will and used over and over again, it is much more practical and does not involve the financial loss resultant in a disc recording. It is also a great aid in disseminating materials throughout the school to teachers who cannot teach their own singing.

Other invaluable media in the teaching of music appreciation are the radio and television. Radio and TV can bring master teachers into the classroom; they can provide for music classes of all types; they can aid the teacher by stimulating her work, and by establishing standards; but they will never provide the drill and follow-up period needed for learning. Hence, they will never replace the teacher.

#### **Surround Students with the Beautiful**

Radio and TV are a combination of hearing and seeing.

That the influence of radio and television in music education is an important matter is well known to all of us. With both radio and TV sets in every home young people absorb the music language equally with the spoken language which they hear hours on end. We also know well that the music language of the home is *not* the one students hear in school. Music appreciation teachers must begin early enough in school to surround students with beauty so that later whatever they choose to enjoy will add to their musical stature.

I think we all realize now that TV is no longer a dream. It is here to stay and it is up to the enthusiastic music educator to channel its use to best advantage. Again it means preparation and advance information so that what the students hear and see on video will be worth while. In this regard, too, I would refer you to the excellent columns on TV from a Christian standpoint in the feature called "TV-Radio" also found in the Jesuit weekly, *America*.

#### **Let Class Hear "Live" Music at Concerts**

There is nothing, I believe, that stimulates love and appreciation for music more than taking the music appreciation class in to town for a concert. All the large symphony orchestras are now playing programs especially designed for youth. In fact, at these Young People's Concerts outstanding high-school talent is featured. I need not go into detail about the interest created when the young person happens to have his school as part of the audience.

Bringing artists into the school is always a source of real

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musical enjoyment not only to the appreciation class, but also to the entire student body. This is one time when, I think, the appreciation class should be spared the task of submitting a written report because the next day's discussion usually proves lively enough to have the experience remain with the class for a long time.

### Music Films

Music films can be an outstanding aid in the teaching of music appreciation. In the hands of the enthusiastic teacher they can become a source of enjoyment and instruction at one and the same time, because they have both ear and eye appeal.

The Music Education Source Book for 1951 recommends the following types of films for music appreciation classes: authentic biographies of composers; historical development of music through the ages; folk music and dances; stories about music; instruments of the orchestra; the symphony orchestra in action; and scenes from operas.

In conclusion, I would reiterate that audio-visual aids are just what the name implies. They serve as tools of instruction, but do not dispense with first-hand teaching of the highest order. Moderation, must be the watchword, and the prudent teacher will see that they serve the purpose for which their inventors and advocates intend them. Some of the aids are still on the road to improvement or perfection, but much can be accomplished with the devices found today ready to serve the teacher of music appreciation.

## EVALUATION AND USE of Audio-Visual Materials

### How to Evaluate Films, Filmstrips, Slides

By Sister Ignatia Nestor, C.S.J.,  
The Cathedral School, St. Paul 2, Minnesota

FIRST, what do you mean by evaluation? Greene and Jorgensen in their new text on *Measurement and Evaluation* define evaluation as "a concept still relatively new to education. The term has been used to include appraisal of the school program, curriculum and instructional materials, appraisal of the teacher, and appraisal of the school child. The emphasis in evaluation is upon broad personality changes. . . . These include not only subject matter achievement but also attitudes, interests, ideals, ways of thinking, work habits, personality and social adaptability."

My next question in any evaluation is this: Does a motion picture present and interpret reality? If it can re-create famous persons in history, dramatize the story of real people and narrate their problems, show historical relationships between persons and events, then pupils will be able to share the experiences of famous personalities of history, lovable characters of fact and fiction, enabling the teacher to bring reality into the curriculum.

### Merits of Specific Film

Witness the photoplay "Columbus." It depicts his insatiable desire to prove that the world is round. The film shows the hardships of travel, the uncertainty of navigation and the lack of discipline among the sailors in those days. Wise says that one of the students remarked that there was much more in the motion picture than in all of the reading the class had done. The photoplay "Columbus" takes these meager pages and clothes them with reality.<sup>1</sup>

And this is true of all the photoplays: "The Gift of the Magi," "Captains Courageous," "Julius Caesar," "Snow White," "Robin Hood," "Oliver Twist," "Quo Vadis," "Badge of Courage," "The Last Leaf," "Knights of the Round Table," and any of the one hundred photoplays. A study of the illustrated photoplay guides will lead to an appreciation of the best in literature and social studies. Educational and Recreational Guides will send you a "Kit of Tools," for teaching photoplay appreciation.

These materials of instruction exert a powerful influence over student thinking. They increase their powers of discrimination, stimulate reflective thinking and put interest and effectiveness into teaching. They contribute to artistic teaching a realism that otherwise would be unobtainable.

### Evaluation Procedures

In planning films for schools there should be as close a cooperation as possible between educators and producers. It is the opinion of the American Council on Education that "it is not easy to get a committee of teachers of a given subject to agree on the types of film which should be made. They will usually agree that more and better films are needed in their field, but when it comes to defining teaching needs and writing specifications for films to meet these needs, wide differences of opinion are encountered."<sup>2</sup>

And yet, it is necessary to establish continual rapport between education and motion picture production to bring to the American child those vicarious experiences which bridge the gap over their background of limited experiences, clearing up hazy notions, correcting wrong impressions and integrating learning by making it more pertinent.

In introducing a film to the class, Fern and Robbins say that the teacher must evaluate it in terms of the following four basic questions:

1. Is the film content correlated with the learning situation?
2. Is the material accurate?
3. Is instructional technique a "built-in" feature?
4. Is the technical quality of the film satisfactory?<sup>3</sup>

It matters not whether it is a technical film such as "What are Machines?" explaining the technique of performance or a science film "What Makes Rain?" applying scientific theories, or a documentary film, narrating dramatically historical events like "The Plow That Broke the Plains" or a guidance film which depicts various trades and professions such as "Finding the Right Job" or yet a photoplay such as O. Henry's "The Last Leaf" by Twentieth Century Fox, an appealing story of wide human interest.

Teaching films must satisfy all evaluating procedures. The teacher in order to evaluate must locate the film that closely integrates with the major concepts she wishes to impart. She can locate and evaluate films in her field through the study of synopses, outlines, manuals and teachers' guides.

### How to Find the Films You Want

1. *E. B. F. Film Selection Guide* is a correlation of EBFilms with best known textbooks at all levels.

<sup>1</sup> Arthur M. Wise, "Motion Picture as an Aid in Teaching American History" (Yale University Press, 1939), p. 127.

<sup>2</sup> *Planning Films for Schools*. American Council on Education Series Washington, D. C. Vol. 13, No. 36. May 1949, p. 29.

<sup>3</sup> Geo. H. Fern, and Eldon Robbins, *Teaching With Film* (Bruce Pub. Co., 1946), p. 71.

## 2. Photoplay Studies, Educational and Recreational Guides.

3. "U. S. Catalogue" describes 76,000 films.
4. "Library of Congress Film Guide."
5. A-V catalogues of the leading film producers.
6. "Educational Film Guide," H. W. Wilson Co.
7. Sponsored Films—7000 evaluated films.
8. EFLA's new "Film Review Digest" containing reviews from many sources of educational and documentary films. In order to evaluate films one must know where to find them. These are the best and most up-to-date sources.

### Effective Use of Filmstrips

The filmstrip is a valuable tool in the hands of a gifted teacher whose important aim is to direct the growth of each student to his maximum capacity. No teacher is expected to have a minute knowledge of all phases of learning: the story of oil, electricity, plant life, children in far-away countries, the Golden Age of Spain, the U. N., the Creation of the Angels, the Most Blessed Trinity, the Holy Ghost and Grace. Do you want to make your teaching better and easier? Do you want to give your students rich and varied experiences? In a well-rounded curriculum the teacher will supply the background needed, will create readiness, will deepen vicarious experiences, will bridge the gap of non-interest. There is scarcely a field that the filmstrip has not tilled.

1. Is is Christian doctrine? Then use the St. John's Catechism Series or those from S. V. E.
2. Do you want them to "relive history"? Then it is the Pageant of America filmstrips, which makes history come alive.

3. Do you want to steep them in science? There are the Curriculum full-color filmstrips.
4. Do you want to capture the children of other lands? Then use EBF's "Eskimo Children, Mexican, Swiss, Norwegian, French and Dutch children." Do not overlook or miss the opportunity of *Life's* colorful filmstrips on the great churches of the world or Jam Handy's filmstrips on growing things.

### Have School Library of Filmstrips

For each unit that is taught teachers should have access to filmstrips. Since each filmstrip is worth in time several hours of reference reading, each school should have its library of filmstrips carefully catalogued, teacher selected and correlated with each unit of instruction. Every school is proud of its library of books, why not a library of filmstrips; they are no more costly to own.

The filmstrip has a tremendous future, if effectively used. There is the *Filmstrip Guide* published by the H. W. Wilson Co., a comprehensive index to all known filmstrips. Self-explanatory is the "Educator's Guide to Free Slide Films." Supplementary sources on specific subjects are A-V periodicals such as "Film World," "See and Hear," "Educational Screen," "Audio Visual Guide," and various producers' catalogs. Thousands of filmstrips and slides are available with up-to-the-minute information about them.

### Students Relax, Enjoy Knowledge Gained

With all this vast amount of materials at the teacher's finger tips, should not the student of today be able to relax and enjoy the knowledge that he must acquire and never want to leave school?

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If the teacher can sensitize her class with the best in motion and still pictures, to direct pupil thinking, increase pupil interest in the world about them, if the teacher can develop a social sensitivity and consciousness of the needs, problems and happiness of others, he will have gone a long way toward helping the student acquire the art of human relations. Charles Hoban, Jr., says, "If nothing else could ever be said about films used in school, it would be enough to know that students like them, that student interest is aroused by them, and that students are sensitive to their educational values. . . . Any kind of material that makes the curriculum interesting to students, that makes school experience pleasant, and that does not blind students to basic essentials in education is justified for school use on these values alone."<sup>4</sup> For without interest and enjoyment there can be relatively little learning or adjustment. For every canon of good usage in the field of evaluation says that students in order to achieve success must have their interest tapped. And now that the army and air force are issuing booklets urging teenagers to stay in school, this recommendation is self-evident. Colonel G. F. Evans says, "Young men and women can do a great deal more for their country, as well as for themselves, if they finish high school . . . for modern warfare requires specialized training."

### Films for Social Development and Emotional Adjustment

In the field of human relations, film evaluators open up a broad field in the area of general social development and emotional adjustment. Just think of the splendid contributions to guidance and social problems provided by such films as:

1. Fears of Children.
2. Angry Boy.
3. Feeling of Hostility.

and

Films for better human relations:

1. The Fun of Being Thoughtful.
2. You and Your Attitudes.
3. You and Your Work.
4. You and Your Parents.
5. The Fun of Making Friends.

Motion pictures in the field of social studies are vital in bringing about a greater understanding of the world in which he lives. It is needed if we are to preserve our democracy and give our students an understanding of and an appreciation for our world neighbors. Chandler and Cypher in *Audio-Visual Techniques for Enrichment of the Curriculum* say, "Educators all over the world understand this and are making a plea for world culture. A realization through vital human, sensory learning of the cultural heritage and creative contributions of the nations of the world will help boys and girls interpret and satisfy human desires and needs."<sup>5</sup> Irene Cypher also said that films should be humanly used. Do not prepare them to such an extent that there is nothing for the film to do.

### International Understanding

Films and filmstrips on understanding among nations through art, architecture, music, folklore, scenic beauty, dress, manners and customs will give our students an understanding of the contributions of all nationalities to our American heritage, the part they played in shaping our democratic way of life with its ideals and cultural pattern of living. "Perhaps never before in the history of the world has there been such a wide-felt need for international

good will, tolerance, open-mindedness and understanding as there is today."<sup>6</sup> Films and filmstrips on international relations will capture the world for them and give them a realization that once we, in our ancestors, were also foreigners.

For a good teaching job a film must be integrated and evaluated in terms of student need and understanding. Walt Disney's "People and Places" shows people from all corners of the world and how they live. In this great country with the vastness of its expanse, its would be physically impossible to travel up and down its lands, to know its mountains, its rivers, its industries and its shrines. Where will the student get this vast amount of information, except through motion pictures from sponsored and educational sources, such as:

*Out of the North*, "a thrilling color documentary of the annual pilgrimage of game fowl."

*Freedom and Power*, a General Electric color film "moves through history since the American revolution offering an enjoyable and factual interpretation of inter-relationships between our way of life and the development of electric power."

*"The Original American*, a documentary film on American tribes.

*Giants of the North*, life and customs of the Alaskan Indians and Eskimos.

*Fallen Eagle*, tells the story of the mighty Sioux."<sup>7</sup>

It is difficult to build concepts and understandings on far away places and current happenings unless we select filmstrips and films that will give a realistic understanding of the country, its peoples, its natural resources, and its contributions to its world neighbors.

### News Magazine of the Screen

One excellent film to keep the class abreast is "News Magazine of the Screen." It is presented as a public service by Standard Oil Company, produced by Warner Pathe News. It arrives at the end of each month and gives a coverage of current news of world and national events. It contains "timely, dramatic, informative and factual presentation of news events." "News Magazine of the Screen" has been awarded the gold George Washington Honor Medal for its "America's Heritage" series and in recognition of their comprehensive efforts of extraordinary merit in the nation's interest.<sup>8</sup> Art, science, historic America and the world in the camera are its fine contributions to the youth of today and keeping abreast with the world of tomorrow for it takes you all around the world in fact, fiction, and story.

On June 28, a five-day seminar for American school teachers opened in the main auditorium of the United Nations General Assembly. "It is seeking to wipe out nationalism by international action. Carr lamented that the United Nations, like its predecessor, the League of Nations, has not yet been able to create or adopt effective international control over the forces of nationalism. He says it is patriotism in the United States to speak for, and to teach about the United Nations."<sup>9</sup>

<sup>4</sup> Charles F. Hoban, "Focus on Learning." American Council on Education Washington, D. C., 1942, p. 42.

<sup>5</sup> A. C. Chandler, and I. F. Cypher, *Audio-Visual Techniques for Enrichment of the Curriculum* (Noble and Noble, 1948), p. 124.

<sup>6</sup> Wise, *Op. cit.*, p. 131.

<sup>7</sup> E. M. Hale, "Matching Films to the Audience in the American Tradition." *See & Hear* 8:57, Summer 1953.

<sup>8</sup> News Magazine of the Screen, Audio-Visual Extension Service, University of Minnesota, Minneapolis.

<sup>9</sup> Chesley Manly, "Tells Aim of U. S. Teachers to Boost U. N. Chicago Daily Tribune. Tuesday, June 29, 1954, p. 9.



The Catholic Association for International Peace, April 1954: "The perils of the atomic-hydrogen weapon age make it not only ideal but absolutely necessary that responsible men of good-will develop a world community with peace-maintaining powers as quickly as possible . . . In 1955 the General Assembly must consider calling such a general review conference . . . to inform the American people of the urgent necessity of securing a general review conference . . . to consider amendments; and to promote general discussions and study what particular amendments may be advisable and possible."<sup>10</sup>

Will our students be prepared to consider these amendments, to discuss these problems, unless we as teachers prepare them? What does the blue and white flag which "has flown across the length and breadth of the earth" mean to the refugees of Seoul, Arab refugees who had lost their homes, what does it mean to the African tribesmen? What does it mean to the 17 million people who live in trust territories? It means a new concept of international responsibility, a better chance for education, better living conditions, the hope of political maturity and self-rule. The 1954 Theme for UN Day is "The UN Depends on You." Send for your UN Day Kit. for Oct. now so that your students will understand the UN Charter revision and explain to them the areas needing amendment as listed in the current July *Catholic Mind*.

#### Research Verifies the Value of A-V Materials

Dr. J. J. Fowlkes and W. A. Wittich have worked with educators at workshops and institutes and have found that pupils have been highly motivated, and wide reading has resulted in their attempt to bring reality into the curriculum through the use of motion pictures. Then there is the cost

of "forgotten learning." Teachers are continually asking, "How can I reduce forgetting and grapple with children's lack of interest?" In many studies in the field of scientific research it is proven that classroom hours need not be wasted and time can be taken by the forelock and controlled, if the best techniques of film selection and utilization are used.

There is much of "criteria for film evaluation" and dozens of film evaluation forms which talk about technical quality, authenticity, accuracy, good continuity, etc. These are basic to be sure. But those criteria belong to yesterday. Such names as E.B.F., Y.A.F., Curriculum Films, Warner Bros., S.V.E., Coronet, McGraw-Hill, MGM, 20th Century-Fox, and many others spell quality, and we have come a long way from the days of the Erpi films. I would like to consider criteria for film evaluation as follows: Does the film

1. Correlate with the curriculum?
2. Present and interpret reality?
3. Build concepts and understandings?
4. Bridge the gap of limited experiences?
5. Broaden student thinking?
6. Widen their interests?
7. Increase their appreciation?
8. Instill eagerness to learn?
9. Send them in search of greater knowledge?
10. Effect their attitudes, enlarge their hearts, lead them on to act?

These I think are the canons of good evaluation. If they are fully utilized we need not worry for the schools of tomorrow.

<sup>10</sup> Subcommittee on Juridical Institutions of the Catholic Association for International Peace, the *Catholic Mind*, July 1954, pp. 445-448.

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## Effective Use of FILM LIBRARIES

By Miss Rosemary Stepnowski, Assistant,  
Visual Material Center, Chicago Public Library

WE have all gotten beyond the stage that we have to be convinced that films are here to stay, or we would not be here. Since we all know why we use films, I think we can go on to the *what* part of the question; that is, what films to use. There are three conditions that must be present before you can use films: first of all, you have to know what films are available, secondly, you must know what the film is about, whether it will suit our purpose, whether it is suited to your grade level, and lastly, where can you get the film?

The papers I passed out will help you follow better and serve as a reference when get back home.

### Educational Film Guide

The bible for the audio-visual educator is, of course, the *Educational Film Guide*. It is made by the people who make the *Reader's Guide* and the *Cumulative Book Index*. It lists films by subject and by title, giving you the running time, whether black and white or colored, the rental price and the purchase price and also the main sources.

The next tool is the *Educator's Guide to Free Films*. It is very handy even if you lack a budget. Most of the films listed are free; sometimes you do have to pay transportation costs one or both ways. It lists many films not in the *Wilson Guide* so it is almost essential to have both if you are running a film library.

The *Guide to the Film Services of National Organizations* is a brand new publication just off the press, and it's put out by the Film Council of America. It will list the kind of films a given organization has. For instance, if you want to know who has films on oil, transportation, or scouting, or brotherhood, that are usually free, you will find the listing in this guide. It also has an index of different film organizations, such as DAVI, and a list of people who are active in the audio-visual field.

One of the largest film libraries in the world is right here in the State of Illinois. They put out a catalog called. *The Guide to Audio-Visual Aids*—filmstrips, records, and transcriptions on tape for teaching. They charge very nominal fees. Whereas you have to pay \$5.50 or \$6 for rental of a film elsewhere, they only charge \$2 or \$1.25. They have silent films, too, if you are interested in them. They have also a very good tape copying service. If you send in a blank tape, they will record a copy on it of the selection you request and return your tape to you. The tape you send them may be a used tape whose message they will erase before recording your new selection. (Address: Visual Aids Service, Champaign, Ill.).

### The Filmstrip Guide

The *Filmstrip Guide* does for filmstrips what the *Film Guide* does for films. It costs only \$8.50 including the supplements to 1957. You need the supplement service to keep up-to-date. The *Educator's Guide to Free Slidefilms* has a self-explanatory title; it is another valuable source at your command.

If you're setting up a film library in your school, be sure to get various catalogs. First look to your Public Library. It may be one among the 180 libraries in the United States that maintain film libraries that distribute films free to their own communities. Check its borrowing rules first. Three of the largest film companies issue excellent catalogs: Encyclopaedia Britannica Films (Wilmette, Ill.); Coronet Films (Chicago); International Film Bureau (Chicago).

You can obtain their catalogs by asking for them. But do not limit yourself to just these catalogs; many others you will find by looking in the *Wilson Guide*.

To keep up-to-date on films, check the periodicals.

There are many periodicals in the field, but the following are the periodicals which give you evaluations:

*The Saturday Review* is about the best and the one that we rely on most at the public library. It has a section called, "Ideas on film" and all reviews, up until about 1952, were compiled into a book called, "Ideas on Film." They give you excellent reviews for some of the classics on film.

*Educational Screen*—I'm sure you are familiar with—is affiliated with DAVI. It has films that can be used by schools and very good reviews.

*Film News* is another, good for "previews and reviews." It has feature stories on various types of films. The question is not how many films are available, nor what the latest releases are, but how to improve the quality of film usage. To achieve this end we need experience. If we ourselves do not have experience in seeing the particular films, then we should rely on some qualified person who has. Nearly every one who has just started using educational films and filmstrips wants an "expert" to tell him which films are good. The answer is that there are hundreds or even thousands of films that are good for various purposes and various audiences. Therefore, before you use any film, it is natural that you want to have as much specific information about it as you possibly can. Unfortunately, there is no single source to which you can turn for all of this information, but there are many sources from which you can collect much of the information you need.

Anybody with a copy of the *Educational Film Guide* and a pencil and paper can make a list of films. But the really valuable list is that compiled after the evaluator has seen the film, compared it to a previously prepared criteria and then written an intelligent report, telling of its shortcomings, in what areas you can use it, and for what purpose the film was made.

### Special Bibliographies

You will want to examine the more outstanding special bibliographies. They cover a wide variety. They are:

*Guide to films in economic education.* DAVI, National Education Association, 1201 16th St. NW, Washington 6. \$1.00.

*Guide to films in human relations.* DAVI, National Education Association, 1201 16th St. NW, Washington 6. \$1.00.

*Films and people: the United Nations.* Educational Film Library Association, 345 W. 46th St. N.Y. 17. \$.75.

*Films on art.* American Federation of Arts, 1083 5th Ave. N.Y. 28. \$6.00.

*Ideas on film*, by Cecile Starr. Funk and Wagnalls Co., 153 E. 24th St. N.Y. 10. \$4.50.

### Sources of Films

After you have decided on a film your next hardest task is to find where to obtain it, whether for purchase or for rental. In your search you will be helped by: *The Directory of 2660 Film Libraries* (Supt. of Documents, Washington D.C., \$1.50); *Membership List and Trade Directory* (National Audio-Visual Assoc., 2540 Eastwood Ave., Evanston, Ill.); and your state library or your city's public library. For free films, look up Modern Talking Picture Service in your local phone directory. They maintain offices in several large cities in the country. A second source

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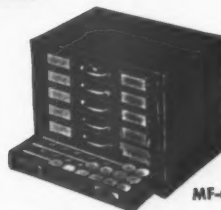


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for free films is Association Films which has several distribution addresses throughout the country.

Since using film libraries implies that you have the necessary equipment to use films and tape recordings, I should like to list some useful guides to equipment. These will serve to inform you about various available models, their specifications, and their prices. So informed you will have information to compare with claims made by itinerant salesmen calling on your schools. These guides are:

*Audio-Visual Equipment Directory* (National Audio-Visual Assoc., 2540 Eastwood Ave., Evanston, Ill. \$4.50). Each item of audio-visual equipment is illustrated. Specifications and prices are furnished.

*EFLA Redbook of Audio-Visual Equipment* (Educational Film Library Assoc., 345 W. 45th Street, New York 17. \$3).

*16mm Equipment* (Neumade Products Corporation, 330 W. 42nd St., New York 36. Free.). About the largest in the field, they have reels, film storage cabinets, splicers and editing equipment, projection tables, and other accessories you may need. For other similar suppliers, you may find their names in the directory mentioned above.

### Organizations

Finally, certain organizations may be turned to for information, whether about films or advice on setting up a film library, and the like.

Educational Film Library Association  
345 E. 46th St.  
New York 17, N. Y.

"To encourage and improve the production, distribution

and utilization of educational films." Publishes *Film review digest*. Evaluation cards, *Guide for film evaluator*, et al.

Department of Audio-Visual Instruction  
National Education Association  
1201 16th St. NW  
Washington 6, D.C.

"To promote the effective use of audio-visual materials on all levels of education with primary emphasis on public education." Publishes *Educational Screen*, *Audio-visual communication review*, *School administrator and his audio-visual program*, et al.

Film Council of America  
600 Davis St.  
Evanston, Ill.

"A non-profit educational organization whose purpose is to promote the production, distribution, and utilization of motion pictures, as well as other audio-visual materials, primarily on the adult education level." Publishes *Rushes* (free), *Guide to film services of national associations*, *How to obtain and screen films for community use*, et al.

Audio-Visual Board  
American Library Association  
50 E. Huron St.  
Chicago 11.

"To study and promote the use of all media and materials of an audio-visual nature as they are related to public, school, college and other libraries . . ." publishes *American heritage in films*, *Audio-visual school library service*, et al.

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### Book Reviews

(Continued from page 206)

The aim of tenth grade English classes is the development of the appreciation of good literature. The contents of *Adventures in Appreciation* will do much to further this aim, at the same time continuing the development of reading skills. Introductory guides to each literary type, consistent attention to vocabulary development and various hints for good reading are among the aids offered to both teacher and student.

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Concentration on American literature is the keynote of the third book of the Cardinal Newman series, as the title indicates. This book for eleventh grade students is



QUESTION: I'd like to know how to make a card catalog of the films we have in our school library?

MISS STEPNOWSKI: Well, one way to do it is to send for the Library of Congress cards. They are trying to make a complete catalog of all films and filmstrips that have been copyrighted. I know you are familiar with the Library of Congress book cards; well these are done the same way. Another way you can do it is to copy the description right from the *Wilson Guide* and then make subject heading cards with the same description.

QUESTION: (Inaudible, relating to slides).

MISS STEPNOWSKI: There is no guide for 2 x 2 slides except for the one the Enoch Pratt Library, Baltimore, has put out. You can get it by writing to them.

## CORRELATING AUDIO-VISUAL Materials with Textbooks

### A Panel Discussion

Chairman's Introduction: SISTER MARY FIDELIA, C.S.S.F.

CORRELATION is a subject dear to my heart. For it is an established axiom that isolated knowledge is practically useless unless it is linked or correlated with what already is in the mind. This does not mean that an artificial or strained correlation of ideas having merely an adventitious connection is being promoted. Marnane, in his recent work, *A Guide for Catholic Teachers*, presents an excellent view on correlation. He maintains that:

In sound pedagogy, correlation means the linking up of lines of study, it involves the natural blending of seemingly distinct and separate presentations so as

to produce in the mind a unification or a harmonious fusion of knowledge. . . . Incidental correlation is feasible and desirable, if driven to death, it results in artificiality and a distortion of sound pedagogical principles as illustrated by the disciples of Herbart.<sup>1</sup>

Today, everyone recognizes the singular advantage of these aids. Truly, they are able to bridge the gaps of time and space, transport pupils to dangerous and inaccessible places, present events in their proper sequence, pointing out their significance in the past and their bearing on the future. This principle is especially applicable to the social studies for unless history is taught in the proper perspective—in proper relation to time and space, its bearing in the past and the possible impact on the future—the enumeration of isolated facts and dates will remain meaningless. For indeed, A-V materials not only correct the child's notion of time so that it does not seem as one undifferentiated expanse but also effectively recreate the past in terms of sight and sound and thereby, establish a common denominator of experiences so essential to effective training.

At present, I have been told, there are approximately eight to ten textbook publishers who have had the necessary vision to realize the potentialities of film-text correlation and have found a way to realize their objectives.

Our first speaker this morning, Mr. Denis O'Shea, vice-president and director of the educational division, Rand McNally and Co., believes that true education should not merely attempt to make people do the right thing but more importantly, enjoy the right thing. He holds degrees from Georgetown, Berkeley (Cal.) and has pursued advanced

<sup>1</sup> M. T. Marnane, *A Guide for Catholic Teachers* (Dublin: M. H. Gill Son, 1952), p. 20.

divided into two parts: Selections from modern literature, arranged by types, including such writers as J. F. Powers, John Fante, Thomas Merton, Bishop Sheen, T. S. Eliot, Sister Madeleva and Thornton Wilder make up the first part. Part Two traces the growth of our literature from colonial times, giving the traditional selections, and a catholic interpretation for philosophical works of such writers as Emerson and Thoreau.

The fourth volume offers *Adventures in English Literature*. A striking variation of this series is the first unit of this twelfth grade book—"Two-Way Passage"—an introductory section, presenting differences in American and English thought and writing as expressed by some eminent writers of both America and England. The rest of the book, devoted solely to English Literature, provides a geographical and historical background through maps, graphs and illustrations for a chronological development of England's literature.

A few of the authors' names will reveal the literary worthwhileness of the works included—Beowulf,

(Continued on page 228)



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studies at the University of Grenoble, France. For your benefit he has distilled the best results of years of training and research in this area and is qualified to give you a general background of the specific role of a textbook supplemented by correlated films. It is of his work and findings particularly in the field of social sciences that Mr. O'Shea will speak. With pleasure then, I present to you Mr. Denis O'Shea.

## SOCIAL SCIENCES

By Mr. Denis O'Shea, vice president,  
Rand McNally & Co., Chicago, Illinois

**W**E ARE rather Johnnies-come-lately in the field of visual aids, as referred to the projected picture, but our publishing firm has been in the field of visual aids in cardographic material for many years.

But we shall have to speak with a certain amount of inexperience this morning as regards our particular role in correlating the projected picture with the more orthodox teaching tool, the textbook.

I should like to speak first on the more orthodox teaching tool, the textbooks, and then to supplement that by showing how it can be implemented by the projected picture. The modern textbook is more and more thought of as an assistant to the teacher, or a tool; the teacher and textbook cannot be separated if success is to be achieved. A textbook's value must be judged by its usefulness as you would judge any other tool. Unlike novels, biographies, inspirational poems that can tone the emotions, nurture the ambitions, or inspire a greater appreciation for the true and the beautiful, the textbook of itself is nothing but paper, thread, ink, gloss and glue. Only when opened, only when read, examined and discussed by teachers and pupils, does it become a living and valuable teaching aid.

### Value of Textbook

In the hands of a poor teacher a good textbook brings order, organization, content, direction, example, practice and sometimes conclusions. In the hands of a good teacher, in a classroom, it brings data, details, suggestions, and assistance. In the hands of a master teacher, it brings supplements and summaries.

In more than 25 years in teaching and publishing, I have noted with interest that the master teacher everywhere and always reaches out for and appreciates the aid that any textbook can bring to her. I have yet to recall a single incident where the master teacher did not find some assistance or some good word to say about any textbook, good, bad, or indifferent. This master teacher might not find useful

this change, or that, but this master teacher finds some good in all textbooks.

To the teacher of average professional standing—this is the great group to which most of us belong—the textbook rather in use gets a cold and hard look. This average teacher is a sincere person, sincere in her efforts to bring to her boys and girls the finest presentation of the study at hand. This average teacher may be average in scholarship and ability but is usually most demanding of both her pupils and her teaching aids. All this is to the good. As she examines a textbook, she finds high pleasure in finding its weaknesses. She gives little or no praise to strong features; she expects these strong features.

The poor teacher, either through poor innate ability or poor professional training follows the textbook, good or bad, on the straight and narrow path from beginning to end. Obviously these poor teachers do not contribute greatly to the improvement of textbooks; but just as obviously the improved textbook is contributing greatly to the poor teacher and to her classroom of boys and girls.

The most important question on textbooks, or any other teaching aid, is: Has there been and is there going to be continued improvement? Let us look back a few decades. You can remember having difficulty with such an arithmetic problem as this: A and B have been digging a ditch for so long only to be joined by C when the ditch was half done. The problem is to see how much, by minutes and seconds the work was expedited by C's arrival. You can recall racking your brains, as I did, with such an arithmetic problem in the abstract as that and yet the ABC arithmetic problems were mild besides some of the still earlier ones.

Here is an example from a mid-Nineteenth Century textbook in arithmetic: When first the marriage knot was tied betwixt my wife and me, my age did hers as far exceed as  $3 \times 3$  doth 3; but when ten years and half 10 years, man and wife we had been, her age came then as near to mine as 8 to 16. What was the age of each of us when we were married? Now, don't try to solve that this morning.

### Special Concepts

At the same period, social studies could not be found in the curriculum. Geography was taught from globes and wall maps and one memorized continents, rivers, oceans, capitals, and the like. Today the geography book is correlated with the graded program book. Today the globes, and maps provide for the spacial concepts that underly a high percentage of all our social study concepts. For example, a phrase, such as, "The geographic division of Pakistan places a heavy burden on the Government of Pakistan"

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is but a jumble of vowels and consonants unless the mental map in the minds of the teacher and the pupils has a proper spacial relationship to the geographical division of this republic.

In a recent study of textbooks of yesterday and today, a story is told of some of the problems of a geographer and a geography teacher in a country school district at the turn of the 20th Century. The three-man trustee board in this public school district was giving an examination to an applicant. One board member in those days, as was the custom, first gave the applicant oral examinations on parts of the curriculum that the candidate might teach. The second trustee gave the candidate a test in arithmetic and spelling and said the candidate was all right. The third trustee was more geographically minded so he had the applicant bound the countries. Then came the question: "Do you teach the world flat or round?" At this the candidate fingered his mustache and replied, "I can teach it either way you want it."

Geography was different then. We can all agree that there has been great improvement in both teaching and teaching aids since that day. The credit for the improvement must, in great part, go to you. The publishers must claim some part of the credit for their willingness to listen to you, but it is you the people who buy the textbooks who have been responsible for the major strides forward.

#### Related to Goals Pursued

It is apparent that the task today is to present useful subject matter in a way that will effect the behavior of the learner. It must fit in with reality of what is being studied. It must, like your modern courses of study, present to the student a constant relationship between his own life and the goals he is pursuing. It must provide for vertical growth within the student himself within his subject matter field, and horizontally articulate in his other areas of study, in his other learning experiences.

No other kind of teaching aid is subjected to such critical scrutiny as is the textbook. No other is more frequently the object of emotional attack, but there is plenty of evidence to support a statement that the great majority of us in education, responsible for the growth and development of our boys and girls, believe it to be a highly important and essential element in the program of our schools.

The modern and up-to-date publisher works directly with the producer of all other aids to learning, whether they be audio or visual. In fact, many textbook publishers today produce teaching aids in one or more diverse fields. For example our company firmly believes in projected pic-

tures, field trips, and the many other activities that a good teacher uses.

Spacial relationships underlie such a high percentage of our social studies projects that we must have correct, mental map images; we must have correct mental pictures of the area under study if our discussion is to be something other than a jumble of vowels and consonants. For many years we have tried to correlate this cartographic aid with the textbook aid.

Just recently we were preparing some material on the fifth and sixth grade level—the story of Magellan. We first prepared a detailed map of Tierra del Fuego. Next came selection of some up-to-date photographs of what the country looks like today. Finally, we had to prepare a story that is challenging, factual, and true.

#### Sounder to Use Photographs

Let us go back to the second step—the photographs, and projected pictures. We could have drawn through the artist's eye his vision of what Tierra del Fuego looked like. We could have had a painting of the Patagonian Coast; it would have been much simpler. But that would have been a subjective picture—our idea of what Tierra del Fuego and the Patagonian coast looked like. Instead, we thought it would be sounder to get the picture reflected in the mechanical eye of the camera. Thus we started preparation of aids in this correlative program.

There was a great fund of photographs available; some of them, however, were not satisfactory. We had to go out and get others. In this case, the SVE organization played a dominant role. As we examine one of the resulting teaching aids, we shall see it has about forty-five pictures. Some 4,000 studies were examined before those 45 were chosen. The choice is a subjective one; it is our hope that we have chosen wisely. You can judge for yourself as you see the filmstrip.

#### Americas in 32 Units

We found that if we were to organize a program in visual aids for geography for the Americas in 32 separate groups we would have a happy result that would assist almost every course of study throughout the country. For example, the Northeastern section of the United States has four separate units of work devoted to it.

In each of these four strips, we hope to bring to you the lay of the land. We hope to bring to you mental images for your children that will make meaningful the study of any particular area. Without further ado we shall show the combined effort of two filmstrips. (The filmstrips were projected, with commentary by Mr. O'Shea.)

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## TEXT BOOK — CORRELATED Film in Reading

By Mr. Eric Bender, Row, Peterson Co., Evanston, Illinois

*Chairman's Introduction:* SISTER MARY FIDELIA, C.S.S.F.: Our next speaker, Mr. Eric Bender, author and editor of the Row Peterson Company has charge of the film division. I have learned that his company has the singular distinction (along with McGraw-Hill) of being one of the first textbook publishers to correlate films with texts. The eight years of experience in this area have given him an opportunity to crystallize the wisdom of those years into a tangible and workable plan.

ALL OF US who have to do with children know that the only thing that is true of all of them is that there is nothing that is true of all of them. And the things in which they are similar are not nearly so interesting as their differences—interesting yes, but also baffling and maddening, and to those of us who work with them, challenging.

You who face thirty-five children every day know that they are going to react in thirty-five different ways to any given thing—a textbook, for instance. We who make the textbook know it, too.

Today, my company's reading program is standard in the United States and Canada, in England and in New Zealand. So if you will multiply your thirty-five by a quite enormous number of classes halfway around the world, you will believe me when I say that my company has accumulated a good deal of information, over the past fifty years, about what happens in a classroom when children set out to learn to read.

One thing we have learned, along with you, is the fact, just mentioned, that children are individuals, not exact duplicates from an assembly line. For another thing, we have learned to have great confidence in any child's ability to learn. We have come to feel that, within the limits of normality, there are no children who cannot learn. There are only children who learn at different rates of speed, and children who respond better to one stimulus than to another.

### Assess Media of Communication

We have tried to assess objectively the various media through which people communicate with each other. We think we know a little about the power and the glory of English words but we are also aware of the pitfalls that await anyone who tries to convey information and ideas to children through the use of words alone.

It is true, is it not, that a word has meaning for you according to the amount of experience you have had with the actuality for which the word is a symbol. To those of us who do not have doctor's degrees in physics, the words "hydrogen bomb" do not actually mean very much, even though we may use them glibly. The words "hydrogen bomb" bring about in me not much more than an emotional reaction. I do not really know anything about it. However, the words "classroom" or "T-bone steak" are very full of meaning to all of us here. We really understand what they mean because we have had rich and full experience with them. So may we not legitimately ask what such words as "liberty" and "freedom" and "democracy" really mean to us? I could circulate slips of paper here now and ask each of you to define "democracy." How many different answers would I get? The concept is so important that we live by it and for it and will even die for it, and yet we cannot agree on what it means. Really, the only person who has a good idea of the word "freedom" is the person who has not always had it.

Words are meaningful according to our experience with their realities. Ask a first-grader what a textbook is and

he will say that it is his red book about Alice and Jerry. Ask a high-school principal the same question and you will get quite a different answer. Both are responding according to their own amount of experience. Right now, in this room, the word "filmstrip" will have rich or meager connotations according to the experiences of individuals.

If this is true among adults, how much more true is it among children. If you ask a group of kindergarten children what a cow is, you will get a wide range of answers. At one end of the scale is the farm child who knows the cow thoroughly and can assess the word correctly as representing something he knows about. At the other end of the scale would be the response of the child to whom a cow is a sort of fire-breathing dragon that would as soon eat you as look at you. The point is, can we in good conscience teach children to read and write the word "cow" without first making sure that he has some experience to bring to the word?

### Today's Child More Advanced

Which brings us to the next point. I am sure that most people in contact with children will agree that today's child is in many ways more advanced than were the children of previous generations. He has more information. He is much more advanced socially than I was, or my father. He adjusts more quickly to new situations; he acquires information faster. In short, my young son, at the of nine, knows more about more things than I did at age 9. Why? Certainly not because he reads more. If anything, he reads less than my generation did. Well, his upbringing has been more permissive than was mine; he has moved about more widely; more experiences have been open to him. But there is still another thing: permit me to read a couple of paragraphs:

The modern child's world is full of pictures—pictures in books, magazines, and newspapers; pictures seen at the movies and in audio-visual materials at school; pictures on television screens; pictures in galleries and museums; and pictures which he makes himself. From all these pictures he gets much of his information. To a considerable extent he evaluates the world and its people according to his own interpretation of the thousands of pictures he sees each year.

Pictures, in years past, were used chiefly to supplement the written word; to illustrate something said in type; to adorn the printed page. Now, to an increasing extent, pictures have become a primary source of information. Words and word activities relate themselves to the pictures. Indeed, it may be argued that today's child receives more information, more impressions and attitudes from pictures than he does from the printed page. Certainly this was not true in his grandfather's day, or in his father's.

It seems only logical, therefore, that children should be taught how to "read" pictures, to appraise and evaluate them, to use a picture as they would a printed page, from which they can gather information, check the validity of accepted facts, etc. It is important that they should learn to use pictures and printed words together, referring from one to the other; using one to check information given by the other, etc.

### Two Points Underlie Film Program

So now we have two points that underlie our film program:

(1) Children need experience, actual or vicarious, to furnish a background of understanding for the words that we require them to read.



(2) Children are so accustomed to gathering information from pictures that we can often give them information and attitudes more quickly and surely through pictures than we can through words.

Let me say this in another way: Pictures do not speak English, but their language is understood by all children. Why, then, should they not be brought as directly as possible into instructional materials?

This, then, is a sketchy sort of background that may explain why a textbook publisher went into the venture of making films.

### Why Filmstrips for Reading?

Why did we make filmstrips instead of movies? Very simple. I will quote a sound psychological principle: A sense impression of itself does not constitute learning. This means that if you sit on a hot stove, you get off it in a hurry. You learn to avoid discomfort by making a physical motion. You would not learn anything if you continued to sit there. You do not have to learn how to feel pain.

You can learn on the basis of a sense impression by taking a physical action. You can also learn by verbalizing. If you can, immediately upon receiving a sense impression—looking at a picture, in this case—if you can immediately verbalize about it, and hear other people doing so, you add it to your thinking process and give the sense impression its proper place in your body of information.

### Immediacy Important

Psychologically, that immediacy is important. If you wait twenty minutes to translate that sense impression into useful verbalism, the sense impression is gone and you cannot take much advantage of it. To our mind, that is one trouble with a movie, so far as our immediate objectives are concerned. Mind you, there is nothing in the world wrong with a movie, in its proper place. If I were talking about how to play basketball, I should certainly want to make a movie about it, not a filmstrip. You see, all of these audio-visual, or multi-sensory tools are like the carpenter's tool box. You pick the correct tool for the job at hand. You do not try to do every job in carpentry with nothing but a hammer, and you do not use a saw when you want to drill a hole.

### What is a Correlated Filmstrip?

What do we mean by a correlated filmstrip? Well, a textbook program is much more than a book. It is a philosophy, a system of aims and purposes. It embodies carefully thought out methods of transmitting information. Textbooks are not interchangeable, like tires for your car. You can imagine what would happen in your classroom if each child had a different textbook, or even if three or four different ones were in use.

Therefore, if you are going to prepare film material to go along with a textbook, it has to be designed to follow along with the overall aims and methods of the textbook, does it not? If the film is to be of the greatest use, it has to be an integral part of the total program. You would not want a general-purpose teacher's manual suitable for use with all the high-school histories that are published. And for the same reasons we feel that all the materials used by the teacher should all be trying to do the same thing, within the same philosophy. The teacher, using a certain textbook, is aiming at certain results she wants to accomplish by the end of the semester, and at various points along the way. She is using a certain system in order to reach those goals. The correlated film is built around that

system. That's all there is to it. (Mr. Bender likewise projected a sample filmstrip with running commentary.)

(*Editor's note.* A considerable and interesting exchange of discussion between audience and speakers occurred after both speakers had given their addresses. Transcription of it from the tape recording is not possible, however, for the reason that both speakers and questioners were too far from the microphone.)

## RECENT DEVELOPMENTS

### in the Audio-Visual Field

#### A Panel Discussion

### Developments in STILL PICTURE PROJECTION

By Mr. William H. Garvey, president,  
Society for Visual Education, Inc., Chicago, Illinois

AT THE TIME this program was prepared each of us was assigned a topic. Mine is the developments in still film picture projection. That includes also the use of filmstrips and slides in school and church work. I shall have to approach this problem from two ends: the equipment itself and the material that is used in the equipment. In the course of the past four or five years, maybe a little longer, there have been some noteworthy strides in film projection and the slide or filmstrip projector that you can buy today is certainly a superior product.

To go into the technicalities of the matter, the projectors have been improved in terms of eye appeal, they have been made simple so that they are easy to use, and a further development has been to make the projector cool in operation through the use of blowers.

#### Improved Projectors

The construction of the projector is much improved with die-cast housing and better design put into the machine to make them more durable so that when young Johnnie who is filling in as a projectionist drops it or does something else with it, it will continue to work. A better light system is now built into the projector. Now, using a 1,000 watt lamp in a projector is a practical thing, thanks to the cooling system. Thus, it is possible to conduct a class in normal classroom conditions without darkening the room and still be able to use the audio-visual technique of the film projector. Many manufacturers have designed equipment so it will take accessories of many kinds, thus making it possible for one unit to have a multiple use and be applied in more than one way in a classroom situation.

#### Newer Materials

Turning to the materials, there have been just as significant developments there. The early filmstrips were ground out to fill needs, but at the same time there was not the care given to them as there should have been. The filmstrip has passed through the same stage of evolution as did the textbook where now people who are eminently qualified are being called upon to author filmstrips. For example, in the Catholic field there are Father McCormick, Father Collins, Father Mullen of St. John's University, Sister Mary Esther, Sister Francine, and others who are now collaborating with filmstrip producers in the production of materials. To show the importance of this material as it multiplies, the textbook people have taken

a great interest in the development of filmstrips as an aid to teaching.

### Early Publisher in the Field

Some of the early publishers in that field were people like Row Peterson, and Laidlaw, more recently Rand McNally, Scott Forsman, Charles Merrill and Loyola University Press. Practically every school textbook publisher today recognizes the importance of filmstrips as an adjunct to their textbooks. One important thing is developed in the field too, a recognition that the material itself must, of necessity, be in the school and not be on a circulating library basis. In that way, it is at the finger-tips of the teachers at all times.

As we go further in the study of how audio-visuals may be fitted into the school program, we find that another necessary ingredient must come into play, namely, the material must be integrated and coordinated with the curriculum. That work is going forward by leading producers all over the country at the present time. They are working with the curriculum makers of the various schools and school systems.

(The balance of the panel discussion will follow in the December issue. The topics cover "Developments in 282 Color Slide Techniques," "Developments in Motion Picture Projection," "Developments in the Educational Motion Picture," and "Developments in Tape Recording.")

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## Audio-Visual News

### Teachers Have Own Field Trip

Industry-education cooperation was given a boost when field trips were arranged in four Chicago area towns for teachers of public and parochial schools. The Skokie Valley Industrial Association sponsored Industry-Education Day on September 27, securing 100% cooperation of area schools, in an endeavor to establish a better understanding between industry and education.

While individual programs varied, most followed a format of information on free enterprise and the economic facts of life.

Twenty-four teachers were assigned to the Bell & Howell Company, in Lincolnwood. They were greeted by Charles H. Percy, president of the motion picture equipment manufacturing company. The teachers were given a short illustrated presentation of the history of the company and its manufacturing operations. This was followed by a tour of the plant.



The accompanying photograph shows a group of teachers learning how lenses are centered, as Tom Shea of Bell & Howell's customer service department explains the operation. **A-V**

### Basketball Rules for Girls

*Basketball Rules for Girls* is a set of six filmstrips, in full color, intended for use as an aid in teaching beginning play-

The set was produced by Gertrude Jacobs under the technical direction of the National Section for Girls' and Women's Sports. The individual strips are entitled:

The Game; Violations; Technical Fouls; Personal Fouls; Officiating; and Questions and Answers. The frames are refreshingly drawn and clearly captioned.

Individual filmstrips are not sold separately. The set of six is priced at \$24 by NSGWS, 1201 16th Street, N.W., Washington 6, D.C. A-V 2

### New Films from Coronet

Five new films for use in the nation's classrooms were released in October by Coronet Films, Chicago 1, Ill. Two are additions to the intermediate grade science series, two are for the primary grades, and one for high school girls.

*Winter Is an Adventure* (1 reel, sound, color or b & w; educational collaborator: Helen A. Murphy, Ed.D., professor of Education, Boston University). "Snow frosting all the out-of-doors, close views of winter animals, and the joy of a city boy exploring a farm — all add to the enchantment of winter. We follow Scotty as he breathlessly slides on the frozen pond, and we observe with him the adaptations of animals to the snow and cold of winter. The film employs words and expressions which are keys to much of the reading about winter (Primary, Intermediate)."

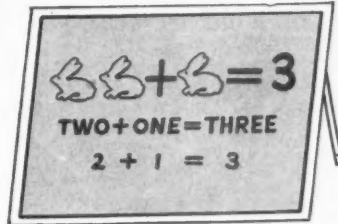
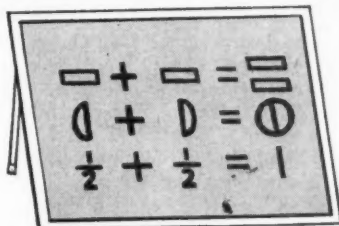
*Discovering the Library* (1 reel, sound, color or b & w; educational collaborator: Mildred L. Batchelder, executive secretary, Division of Libraries for Children and Young People, American Library Association). "The public library, with its many features is a wonderful place for children. Bobby visits the children's section where he finds not only books but storytelling, card catalogs, special book lists — in short, he finds that the library is a fun-filled place, full of stories to arouse every child's imagination. Proper procedure in the library is an integral part of the film (Primary)."

*Light All about Us* (Exploring Science) (1 reel, sound, color or b & w; educational collaborator: Henry J. Otto, Ph.D., professor of elementary education, University of Texas). "A story of how David discovers the fascinating world of light. Through observation and experimentation he finds that we see only when there is light and that everything will reflect light. This prompts him to delve into the phenomena of both reflection and refraction. He then is able to take the facts he has learned about light and apply them to everyday use, in such instruments as binoculars, magnifying glasses, mirrors, and eyeglasses (Intermediate, Junior High)."

*Sounds All about Us* (Exploring Science) (1 reel, sound, color or b & w; educational collaborator: Henry J. Otto, Ph.D., professor of elementary education, University of Texas). "A story of how one boy becomes aware of the world of

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monly used letters. Die-cut colored felt. For all levels of learning. Red, blue, green or gold ..... 1.65  
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# Teaching with Magnetic Tape

By Charles Westcott



## TAKE A LETTER!

Shorthand is no problem for students in the commercial class of one western high school since the instructor began to taperecord her speed tests. Students' ability to take dictation has improved considerably and the teacher's work has been made easier. The recorded tests can be repeated quickly for any who question a part of the dictation, or used to bring absentees up to classroom schedule. In addition, the teacher is left more free to observe students' techniques.

**VALUABLE EXPERIENCE** in taking shorthand notes of business transactions is made possible by these magnetic tape recordings. The teacher tapes the voices of cooperative local businessmen in advance, then introduces the male voices to the class as working examples of different dictation methods. In this way, students get important preparation for future jobs.

**DIFFICULT STUDENTS?** You may have fewer troublesome children in your school if you try using magnetic tape in disciplinary discussions. Why not tape record interviews with problem students? Let the student offer his excuses to a recording microphone. Then play back the taped interview. When he hears how illogical his explanation sounds, the student's error is often brought home to him in a dramatic fashion.

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**ANY QUESTIONS** on how to make improved tape recordings? I'll be happy to answer them if I can. And I'd like to hear how you use "Scotch" Brand Magnetic Tapes in your classroom. Drop me a line—c/o Educational Division, Minnesota Mining and Manufacturing Company, 900 Fauquier Ave., St. Paul 6, Minnesota.

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sound which exists all about him. Through experimenting with a tuning fork, he finds out that sounds are caused by vibrations, or movement, of different objects. Various sounds which all children will recognize are made use of to demonstrate that sounds can differ in pitch, in loudness, and in quality (Intermediate, Junior High)."

**Clothes and You: Line and Proportion** (1 reel, sound, color or b & w; educational collaborator: Gladys L. Butt, associate professor of textiles and clothing, New York State College of Home Economics at Cornell University). "Here is a basic film for girls who are interested in learning how to choose clothes that "do the most" for them. General body types are illustrated, and a series of "right-and-wrong" demonstrations show certain principles relating to line and proportion that girls can apply for wise clothing choices. Girls will learn that they should dress according to their own physical and personal needs to enhance their own appearance (Junior High, Senior High)."

A-V 3

## Ancient Times on Filmstrips

*Life in Ancient Times* is a set of six full-color filmstrips released by Young America Films, Inc., 18 East 41st Street, New York 17.

We learn from the producers that this series is the direct result of requests made to them by teachers who have wanted competent teaching material that would visualize for their history students the life and culture of some of the major historical periods that preceded the discovery of America.

The series was designed and produced under the direction of Dr. Arthur E. R. Boak, professor of ancient history, University of Michigan. Each illustration was checked by competent archeologists and historians.

Titles of individual filmstrips in the series are *Life in the New Stone Age*; *Life in Ancient Egypt*; *Life in Ancient Greece*; *Life in Ancient Rome*; *Life in a Medieval Castle*, and *Life in a Medieval Village*. Copies sell for \$33 per set.

A-V 4

## American Parties and Politics

### A N.Y. Times Filmstrip

*American Parties and Politics* is the October filmstrip release on current affairs by the New York Times.

The filmstrip shows how the two-party system developed and became a basic factor for political stability in the United States. Contrast is made between one-party states and the United States, and reasons are advanced for the inability of third parties to take hold.

Both the benefits and, without pulling punches, the evils in parties are treated.

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This takes the filmstrip into the responsibility of the citizen in the American political system.

Sixty frames long, the filmstrip is accompanied by a teacher's manual in which each frame is reproduced in addition to an introduction to parties and further information for each frame. Suggested activities and readings are offered.

The present filmstrip is the first of eight monthly filmstrips for the present school year. The series costs \$15; individual filmstrips are \$2.50. They are available from the Office of Educational Activities, The New York Times, New York 36, N. Y. **A-V 5**

#### Business Education Films

Teachers of business education will find in *Business Education Films*, the 1954-55 catalog, more than 160 annotated titles of rental motion pictures and filmstrips applicable to their classroom work. The 20-page booklet may be had from Business Education Films, Suite 409, 630 Ninth Ave., New York 36, N. Y. **A-V 6**

## News of School Supplies and Equipment

(Continued from page 173)

continuous designs, in both elevated and non-elevated grandstands. Copies are available free. **SS and E7**

#### Match-a-Chip Color Chart

School home economics departments will welcome the new brochure put out by Luminall Paints, Chicago 9, Illinois. Called "Match-a-Chip" Color Chart, it simplifies the problem of selection and planning, offering a more imaginative and flexible use of color.

Each color swatch has perforations which permit detaching a "chip" which then may be laid close to the sample of another color to enable the user to determine the effect of the match of colors in a decorating scheme. In fact the possibilities are almost limitless.

Concerning the paint, the manufacturer explains it thus: "Latex emulsion, the paint's major ingredient, consists of thousands of microscopic rubber-like balls

which draw together as the paint film dries on the surface. This produces a thin sheet of latex which, because it is fortified with alkyl resin, anchors firmly to the wall allowing grease, fingerprints, and other soil to be washed off with plain soap and water."

Teachers may obtain the "Match-a-Chip" Color Chart free. **SS and E8**

#### Lab Apparatus and Supplies

Central Scientific Co., Chicago 13, Ill., devotes 14 catalog pages to listing the laboratory apparatus and supplies for use in teaching general science in junior and senior high schools.

The fully illustrated booklet is available to teachers on request. **SS and E9**

#### New Silk Screen Kit

Silk screening can be fun for students, as well as instructive. The Color Magic Co., Box 3-B, Northfield, Ill., has announced a new Color Magic Silk Screen Printing set. The kit contains a complete printing unit with squeegee and seven brilliant colors.



Two separate kits are available, one for regular surfaces (cardboard and paper) and one for textiles (printing on fabrics). With each kit comes an illustrated instruction booklet. **SS and E10**

#### Tiffany Stands for Schools

In this typical Tiffany Stand school installation, students are learning on actual office equipment. The stands are adjustable to fit and hold securely all types of office machines. Where there is a continuous flow of students, these stands help to keep maintenance costs low, because of their heavy gauge steel construction. The stands shown feature two drop leaves and retractable casters. The manufacturer is Tiffany Stand Company, St. Louis 5, Mo. **SS and E11**



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## Contributors to This Issue

(Continued from page 168)

### Brother Stanley G. Mathews, S.M.

Brother Stanley Mathews has an M.A. and an M.S. in library science from Western Reserve University. Brother taught at Cathedral Latin School for eight years and has been instructor of English at the University for the past three years. He is also librarian of the Marian Library at the University. He has contributed to various Catholic periodicals.

### Sister Mary Dolores

A graduate of the College of Our Lady of Mercy, Portland, Me., Sister Mary Dolores is now principal. She has taught on the junior high level for twenty years. She has pursued graduate work in education at the University of Maine and is now attending the summer school of theology at Providence College.

### Sister Mary Robert, S.S.J.

Sister Mary Robert has taught in elementary and high schools and teaches in Holy Rosary Junior High, Pittsburgh. She studied at Mount Mercy College, Pittsburgh (B.S. Ed.), Seton Hill College, Greensburg, Pa., and Duquesne University.

## Book Reviews

(Continued from page 206)

lege, Greensburg, Pa., and Duquesne Chaucer, Shakespeare, Johnson, Milton, Addison, Burns, Newman, Chesterton, Belloc, Churchill and Barrie.

Handsome covers, four-color end-papers, two-color sketches throughout the volumes, author profiles, glossaries, author and title indexes add to the usefulness and attractiveness of this delightful literature series. SISTER M. EDMUND, R.S.M.

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